

THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOX *f*



Recital Programmes

1928-1929

LIST OF CONCERTS AND OPERAS

FACULTY RECITALS

First.....	HARRIET VAN EMDEN, <i>Soprano</i>	November 21, 1928
Second.....	LYNNWOOD FARNAM, <i>Organ</i>	November 27, 1928
Third.....	LEA LUBOSHUTZ, <i>Violin</i>	December 12, 1928
Fourth.....	HARRY KAUFMAN, <i>Piano</i>	January 9, 1929
Fifth.....	*THE CURTIS QUARTET.....	January 14, 1929
Sixth.....	HORATIO CONNELL, <i>Baritone</i>	January 16, 1929
Seventh.....	{FELIX SALMOND, <i>Violoncello</i> JOSEF HOFMANN, <i>Piano</i>}	February 20, 1929
Eighth.....	EFREM ZIMBALIST, <i>Violin</i>	March 27, 1929
Ninth.....	ABRAM CHASINS, <i>Piano</i>	April 4, 1929
Tenth.....	EMILIO DE GOGORZA, <i>Baritone</i>	April 10, 1929
Eleventh.....	CARLOS SALZEDO, <i>Harp</i>	April 17, 1929

Complimentary Recital

La Société des Instruments Anciens.....	February 24, 1929
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STUDENTS' CONCERTS

*(These programs are bound according to date and not alphabetically according to
Instructor's name)*

Students of MR. AUER.....	February 19, 1929
Students of MR. BACHMANN.....	April 11, 1929
	{ October 22, 1928
	{ November 12, 1928
	{ December 6, 13, 19, 1928
Students of MR. BAILLY in Chamber	{ January 24, 1929
Music and Viola.....	{ February 14, 1929
	{ March 21, 1929
	{ April 5, 15, 18, 1929
	{ May 24, 27, 1929
Students of MR. CONNELL.....	{ April 26, 1929
	{ May 2, 1929
Students of MR. DE GOGORZA.....	May 14, 22, 1929
Students of MR. FARNAM.....	{ January 22, 29, 1929
	{ May 23, 1929
	{ October 30, 1928
Students of MADAME LUBOSHUTZ.....	{ November 26, 1928
	{ April 8, 1929
	{ May 16, 1929
	{ February 28, 1929
Students of MR. SALMOND.....	{ March 20, 1929
	{ March 14, 1929
Students of MR. SALZEDO.....	{ May 20, 1929
Students of MR. SCALERO.....	December 10, 1928
Students of MADAME SEMBRICH.....	May 3, 4, 1929
Students of MISS VAN EMDEN.....	{ February 21, 1929
	{ April 25, 1929
	{ January 17, 1929
Students of MADAME VENGEROVA.....	{ May 15, 1929
	{ March 25, 1929
Students of MR. ZIMBALIST.....	{ April 19, 1929
	{ December 17, 1928
**The Students' Orchestra.....	{ March 3, 8, 1929
The Opera Class and The Students' Orchestra..	May 9, 12, 1929

Chamber Music

Pennsylvania Museum.....	{	November 18, 1928
		December 16, 1928
		January 27, 1929
		February 17, 1929
		March 24, 1929
	{	April 21, 1929

Concert Course

State Teachers' College, West Chester,	{	February 14, 1929
Pennsylvania		April 22, 1929
The Peddie School, Hightstown, New Jersey.....		February 14, 1929
Bryn Mawr College, Bryn Mawr, Pennsylvania....		February 18, 1929
University of Delaware, Newark, Delaware.....	{	February 18, 1929
		March 18, 1929
		May 13, 1929
Orpheus Male Chorus, Easton, Pennsylvania.....	{	February 21, 1929
		March 22, 1929
State Teachers' College, East Stroudsburg,	{	February 22, 1929
Pennsylvania		April 11, 1929
The Hill School, Pottstown, Pennsylvania.....	{	February 24, 1929
		May 19, 1929
Haddon Fortnightly Club, Haddonfield, New Jersey..		March 6, 1929
George School, George School, Pennsylvania.....		March 16, 1929
New Century Club, Chester, Pennsylvania.....		April 16, 1929
The Woman's League, Mount Holly, New Jersey..		May 2, 1929
Ursinus College, Collegeville, Pennsylvania.....		May 20, 1929

The Swastika Quartet

Town Hall, New York City.....	January 16, 1929
Mayflower Hotel, Washington, D. C.....	January 17, 1929
Music School of the Henry Street Settlement, New York City.....	January 20, 1929



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

HARRIET VAN EMDEN, *Soprano*

HARRY KAUFMAN at the Piano

Wednesday Evening, November Twenty-first
at 8:30 o'clock

FIRST FACULTY RECITAL

Programme



I

- GEORGE FREDERIC HANDEL.....Aria from "Julius Caesar"
Aria from "Agrippina"
WOLFGANG AMADEUS MOZART...Recitative and Aria from "Le Nozze
di Figaro"

II

- FRANZ SCHUBERT.....Trockne Blumen
Suleika's Zweiter Gesang
An die Nachtigall
Litanei
Geheimes
Ungebuld

(In commemoration of the one hundredth anniversary of the composer's death)

III

- ROBERT SCHUMANN.....Stille Thränen
Schneeblöckchen
Widmung
Er ist's

IV

- ALEXANDER GRETCHANINOV...."Thou Art an Angel Earthward
Bending"
SERGEI RACHMANINOV.....Keen the Pain
FRANZ LISZT....."O Quand je dors"
FELIX FOURDRAIN.....Le Papillon
GABRIEL FAURÉ.....Après un rêve
EDOUARD LALO.....La Chanson de l'Alouette

Aria from "Julius Caesar"

Piangerò mia sorte ria,
Se col fasto la gloria mia,
To mortal perir dovrò.
No! Che spento: d' ogn' intorno
L' universo per lungo giorno
Del mio nome ricolmerò.

Aria from "Agrippina"

Bel piacere e godere fido amor,
Questo fa contento il cor,

Di bellezza non s'apprezza lo splendor,
Se non vien d'un fido cor.

Recitative and Aria from "Le Nozze di Figaro"

Recitative:

Giunse alfin il momento, che godrò senza
affanno, in braccio all' idol mio! Timide cure!
uscite dal mio petto! a turbar non venite il
mio diletto! O come par, che all' amoroso foco
l' amenità del loco, la terra e il ciel risponda!
Come la notte i furti miei seconda!

Aria:

Deh vieni, non tardar, o gioja bella!
Vieni ove amore per goder t'appella!
Finchè non splende in ciel notturna face,
Finchè l'aria è ancor bruna e il mondo tace.

Qui mormora il ruscel, qui scherza l' aura,
Che col dolce susurro il cor ristauro,
Qui ridono i fioretti e l'erba è fresca,
Sì piaceri d'amor qui tutto adescan.

Vieni, ben mio, tra queste piante ascosel
Ti vo' la fronte incoronar di rose!

Trockne Blumen

Ihr Blümlein alle, die sie mir gab,
Euch soll man legen mit mir in's Grab.
Wie seht ihr alle mich an so weh,
Als ob ihr wusstet, wie mir gescheh?
Ihr Blümlein alle, wie welk, wie blass?
Ihr Blümlein alle, wovon so nass?

Ach Thränen machen nicht maiengrün,
Machen todte Liebe nicht wieder blüh'n,
Und Lenz wird kommen, und Winter wird geh'n,
Und Blümlein werden im Grase steh'n,
Und Blümlein liegen in meinem Grab,
Die Blümlein alle, die sie mir gab.

Und wenn sie wandelt am Hügel vorbei
Und denkt im Herzen: der meint' es treu!
Dann Blümlein all heraus, heraus!
Der Mai ist kommen, der Winter ist aus.

—Müller

(Translation)

I will weep, I will weep,
At my destiny, so cruel and so sad.
Weep to the end of my days.
When death takes me
My ghost shall haunt his waking hours.
And at night my spirit shall disturb him.

(Translation)

Ev'ry pleasure in full measure true love imparts,
It rejoices all our hearts.

Tho' to ravish beauty, lavish all her art,
Better far one faithful heart.

(Translation)

Recitative:

It is granted at last then, without trembling
or danger, my lov'd one, I may meet thee.
Hence, idle terrors, all thought of fear has
vanished, from my bosom, from henceforth
be ye banished. O, how the night, in still,
mysterious shadow, seems to my longing fancy
to echo my fond emotion! Come, let me tell
thee, thou hast my heart's devotion.

Aria:

O come, my heart's delight, where love invites
thee,
Come then, for without thee, no joy delights
me,
The moon and stars for us have veiled their
splendor,
Philomela has hushed her carols tender.

The brooklet murmurs near with sound cares-
sing,
'Tis the hour for love and love's confessing,
The zephyr o'er the flow'rs softly playing,
Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes.
Thy love is waiting to wreath thy brow with
roses.

(Translation)

Withered Flowers

Ye little flow'rs, which to me she gave,
Shall soon be laid within my grave;
Why droop ye thus, hanging each sad head,
As if ye knew all my hopes were fled?
Ye blossoms all so sad and white,
Why now so humid, once so bright?

Ah, tears will ne'er make ye green again,
Nor make dead love bloom, like the summer-
rain;
And spring will come, and the winter will go,
And flow'rs will bloom in the vale below;
And flow'rs will lie in my silent grave,
The flow'rs which once to me she gave.

And when she roams to the hillside near,
And thinks her true love is lying here,
The flow'rs again will more freshly bloom,
Then winter goes and sweet May now is come.

Suleika's Zweiter Gesang

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide,
Denn du kannst ihm Kunde bringen,
Was ich in der Trennung leide.

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen.
Blumen, Auen, Wald und Hügel
Steh'n bei deinem Hauch in Thränen.

Doch dein mildes, sanftes Wehen
Kühlt die wunden Augenlider,
Ach, für Leid müsst' ich vergehen,
Hofft' ich nicht zu seh'n ihn wieder.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen,
Doch vermeid ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Sag' ihm, aber sag's bescheiden,
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

—Goethe

An Die Nachtigall

Er liegt und schläft an meinem Herzen,
Mein guter Schutzgeist sang ihn ein,
Und ich kann fröhlich sein und scherzen,
Kann jeder Blum' und jedes Blatts mich freun.
Nachtigall ach! Nachtigall ach!
Sing mir den Amor nicht wach!

—Matthias Claudius

Litanei

Ruh'n in Frieden alle Seelen,
Die vollbracht ein banges Quälen,
Die vollendet süßen Traum,
Lebenssatt, geboren kaum,
Aus der Welt hinüberschieden!
Alle Seelen ruh'n in Frieden!

Liebevoller Mädchen Seelen,
Deren Tränen nicht zu zählen,
Die ein falscher Freund verliess
Und die blinde Welt verstieß:
Alle, die von hinnen schieden,
Alle Seelen ruh'n in Frieden!

Und die nie der Sonne lachten,
Unter'm Mond auf Dornen wachten,
Gott im reinen Himmelslicht,
Einst zu seh'n von Angesicht:
Alle, die von hinnen schieden,
Alle Seelen ruh'n in Frieden!

—J. G. Jacobi

(Translation)

Suleika's Second Song

Ah, ye balmy western breezes,
Would ye but your pinions lend me,
With the sigh that never ceases,
Far away to him I'd send ye!

When your wings are stirred with showers,
All my pains arise before them,
Hills and meadows, woods and flowers,
Stand in tears when you breathe o'er them.

But your soft and tender sighing
Cools the burning eye of sorrow;
Ah! I'd weary unto dying,
But for hope of some blest morrow!

Hasten then, and bring him gladness,
Whisper soft: "Thy Love is waking!"
But forbear to tell of sadness,
Tell him now, my heart is aching.

Murmur low, that I am weary,
That I long once more to hear him;
Where he is not, life is dreary,
Rapture only to be near him.

(Translation)

To the Nightingale

In slumber on my heart he's lying,
My guardian fay sang him asleep,
And I can smile and jest, enjoying
Each flower and leaf while e'er my watch I keep.
Nightingale, ah! hush for my sake!
Sing me not Amor awake!

(Translation)

Litany

Peace be with all souls departed,
Now they rest, the heavy-hearted,
Those whose life was joyous boon
Those who fainted ere their noon,
Myriad shad'wy hosts they number:
Peace on all the souls that slumber!

Soul of ev'ry loving maiden,
Dying lone and sorrow-laden,
Whom a fickle heart betrayed,
And the scorn of friends low laid,
Myriad shad'wy hosts they number:
Peace on all the souls that slumber!

Those who trod on thorns in sadness,
Never knowing aught of gladness,
Simple faith their only light,
Past forever now their night,
Myriad shad'wy hosts they number:
Peace on all the souls that slumber!

Geheimes

Über meines Liebchens Äugeln
Stehn verwundert alle Leute;
Ich, der Wissende, dagegen,
Weiss recht gut, was das bedeuete.

Denn es heisst: Ich liebe diesen,
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süsse Stunde.

—Goethe

(Translation)

The Secret

At my sweetheart's tender glances
Ev'rybody seems to wonder,
I—possessor of the secret,
Know the meaning hid thereunder.

"I love him, not you, nor you, sir;"
This is what those looks betoken;
So, good people, cease your trouble,
Words could not be clearer spoken.

Yes, when she with pow'r resistless,
Flashes 'round her joyous greeting,
To him only she discourses,
Of their next delightful meeting.

Ungeduld

Ich schnitt' es gern in alle Rinden ein,
Ich grub' es gern in jeden Kieselstein,
Ich möcht' es sä'n auf jedes frische Beet,
Mit Kressensamen, der es schnell verräth,
Auf jeden weissen Zettel möcht ich's schreiben:
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben.

Ich möcht' mir ziehen einen jungen Staar,
Bis dass er sprach die Worte rein und klar,
Bis er sie sprach' mit meines Mundes Klang,
Mit meines Herzens vollem, heissen Drang,
Dann säng' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben.

Ich meint', es müsst' in meinen Augen steh'n,
Auf meinen Wangen müsst' man's brennen
seh'n,
Zu lesen wär's auf meinem stummen Mund,
Ein jeder Athemzug gäh's laut ihr kund:
Und sie merkt nichts von all'dem bangen Treiben.
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben.

—Müller

(Translation)

Impatience

I'd carve it on the bark of ev'ry tree,
On ev'ry stone it should engraven be;
I fain would sow it in each garden green,
In early cress it should be quickly seen,
On ev'ry page should be inscrib'd forever:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

I'd train a young and tender starling dear,
And he should speak those words in tones so
clear,
As if my lips had said that tender word,
Whose echo in my ardent heart is heard,
And he should sing it at thy window ever:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

Within mine eyes I deem my love doth speak,
And all must see it on my burning cheek,
And even read it from my silent mouth,
And ev'ry breath I draw doth bear it forth.—
And yet she seems to mark my sorrow never:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

Stille Thränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au',
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzlos,
Der Himmel bis zum Morgen
Viel Thränen niedergoss.

In stillen Nächten weinet
Oft mancher aus den Schmerz
Und morgens dann ihr meint,
Stets fröhlich sei sein Herz.

—Kerner

(Translation)

Silent Tears

When thou from sleep awakest,
O'er flow'ry meads to roam;
Where'er thy path thou takest
Spreads heaven's cloudless dome.

While thou in peace hast slumbered,
Carefree till dawn of day,
The heav'ns with tears unnumber'd,
Have wept the night away.

Thro' nights of pain and yearning,
How many weep alone,
Whose hearts, ye think at morning,
Never have sorrow known.

Scheeglöckchen

Der Schnee, der gestern noch in Flöckchen
Vom Himmel fiel,
Hängt nun geronnen heut' als Glöckchen
Am zarten Stiel.

Scheeglöckchen läuten; was bedeutet's
Im stillen Hain?
O komm geschwind! Im Haine läutet's
Den Frühling ein.

O kommt, ihr Blätter, Blüt', und Blume,
Die ihr noch träumt,
All zu des Frühlings Heiligthume!
Kommt ungesäumt!

—Rückert

Widmung

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du Meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden:
Dass du mich liebst macht mich mir werth—
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
Mein guter Geist, mein bess' res Ich!

—Rückert

Er ist's.

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab ich vernommen.

—Mörike

(Translation)

Snow Bells (Lilies of the Valley)

The snow, that yesterday in showers
From heaven fell!
Hangs on these tender stems as flowers,
Each flake a bell!

The snow-bells chime: we hear them ringing
Across the mead,
O, hither haste! Glad news they're bringing!
'Tis Spring, indeed!

Then come, ye leaves and buds and flowers—
From dreams awake,
And to your shrines in Spring's fair bowers
Yourselves betake!

(Translation)

Dedication

Thou art my life, my soul and heart,
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss where-in I hover,
Thou art the grave where-in I cast
Forever all my sorrow past.

Thou bringest rest and peace abiding;
Heav'n is through thee my kindly guiding;
So has thy love to me appeal'd
I see my inmost self reveal'd;
Thou liftest me beyond myself;
Good genius thou, my better self.

Thou art my life, my soul and heart;
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss where-in I hover,
Good genius thou, my better self!

(Translation)

'Tis Spring

Springtime flaunts his banners blue,
Born on high by every zephyr;
Sweet the perfumes, welcome ever,
Thro' the land that float anew.
Now the violets dream,
Soon they will be waking!
Hark! a harp-tone near!
Springtime, thou art here.
Yes, thou 'rt here,—thou 'rt here,
Thou this joy art making.

Thou Art an Angel Earthward Bending

Thou art an angel earthward bending,
The glory of silent fire in thee,
From thy pure spirit prayers thou'rt sending
Ever for thee, ever for me.

With words to me of ceaseless longing
Dispel the doubt that binds my soul.
With thy heart's wings above me moving
In silent blessing, make me whole.

—A. Fet

Keen the Pain

How I ache,
What a desire to live;
How fresh and beautiful is Spring.
No, I have no power to quiet my heart,
In this lovely night without sleep.

Would like to have old age come sooner,
Would like to have the white frost shine in the
curls,
Should the nightingale not sing for me,
Should the forest not roar for me,
Should the song not force its way from my
heart,

Now that the lilac blooms in the distance
There should not be for me in this silence
anything to regret.

—G. Galin

"O quand je dors"

O quand je dors, viens auprès de ma couche
Comme à Pétrarque apparaissait Laura,
Et qu' en passant ton haleine me touche
Soudain ma bouche
S'en trouvera!

Sur mon front morne a'u peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre s' élève,
Et soudain mon rêve
Rayonnera!

Puis, sur ma lèvre ou voltige une flamme
Eclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme
Soudain mon âme
S'éveillera.

—Victor Hugo

(Translation)

"O In My Dreams"

O in my dreams let me see thee before me,
As to Petrarch Laura came in days of yore.
And let a breath from thy lips hover o'er me,
That peace returning be mine once more.

On my sad brow, which some grief is oppressing,
Some evil dream, by which I'm captive held,
O cast one glance from those eyes so caressing,
And all my sorrow will be dispell'd!

Bend to my lips, as a vision from heaven,
Become a woman, angel that thou art!
Place there a kiss, and love so gladly given
Shall leap to flame within my heart!

Le Papillon

Gai papillon, papillon d'or
Qui t'envoles rapide et frêle,
Aubout des doigts je garde encor
Un peu de cendre de ton aile!

Tu venais voir la blonde enfant
Qui babille dans ma chambrette,
Tu venais, Monsieur le passant
Dire bonjour à ma grisette.

Ah! vraiment elle est bien ta soeur,
Comme toi légère et volage,
Elle sait endormir le coeur
Et le bercer en un mirage.

Mais papillon, dés le printemps
Elle s'enfuira la méchante,
Laisant de tous ses grands serments
Un peu de poussière chi chante.

—Alexandre

Après un Rêve

Dans un sommeil que charmaient ton image,
Je rêvais le bonheur . . . arden mirage;
Tes yeux étaient plus doux, ta voix pure et
sonore,
Tu rayonnais comme un ciel éclairé par
l'aurore;
Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière;
Les cieux pour nous entr'ouvraient leurs nues.
Splendeurs inconnus, Lueurs divines entrevues.
Hélas! Hélas! triste réveil des songes,
Je t'appelle, ô nuit, rends-moi tes mensonges,
Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

—After the Tuscan.
By Romain Bussine

La Chanson de l'Alouette

Je suis, je suis le cri de joie
Qui sort des prés à leur réveil;
Et c'est moi que la terre envoie
Offrir le salut au soleil!

Je pars des chaumes blancs de brume,
À mes pieds flotte un fil d'argent,
La rosée empourpre ma plume,
Et je la sème en voltigeant!

Je plane et chante la première
Dans l'azur frais où l'aube éclot,
Je me baigne dans la lumière
Et vais me mirer dans un flot!

Ma voix est sans note plaintive,
Je ne dis rien au triste soir,
Je suis la chanson folle et vive
De la jeunesse et de l'espoir!

Je suis, je suis le cri de joie
Qui sort des prés à leur réveil;
Et c'est moi que la terre envoie
Offrir le salut au soleil!

—V. de Laprade

(Translation)

After a Dream

Once, in a sleep that thy beauty did fashion,
'Twas dreaming a dream of love and passion;
Thine eyes, how soft they were, sweet thy voice,
and endearing,
All radiant thou as the sky at Aurora's appear-
ing.
Thou calledst me!—and to me it was given
To depart from this earth with thee to heaven;
Then heav'n to us did secrets surrender,
Undream'd of splendor, Glimpses of glory deep
and tender.
Alas! Alas! Sad 'tis to wake from dreaming!
Ah! return, O night, give me back thy seeming!

(Translation)

The Lark's Song

'T is I, 't is I that am the cry
Of joy that springs from field awake;
Yes, 't is I who from earth do hie,
Good morrow to the sun to take!

I leave the meads of misty heather,
From my foot floats a silv'ry thread.
While the dew is bright on each feather,
And this I scatter from overhead.

The first am I to rise asinging
In the bright air, when morning breaks,
Bathe myself in sunshine while winging
Over the mirror of the lakes.

My voice has no echo of sorrow,
Ne'er of the evening sad I sing;
For I am the song of to-morrow.
Youth, hope and love in ev'rything!

'T is I, 't is I, that am the cry
Of joy that springs from fields awake;
Yes, 't is I who from earth do hie,
Good morrow to the sun to take!

—Henry G. Chapman



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

Dedication of the Organ, the gift of

CYRUS H. K. CURTIS

with Recital by

LYNNWOOD FARNAM, *Organist*

Tuesday Evening, November Twenty-seventh

at 8:30 o'clock

SECOND FACULTY RECITAL

Programme



ROBERT SCHUMANN Sketch in C major

BRUCE SIMONDS Dorian Prelude on "Dies Irae" (MS)

HARVEY GRACE Reverie on the hymn-tune "University"

JOHANN SEBASTIAN BACH	{	Vivace from Trio-Sonata, No. 6, in G major
		Prelude and Fugue in F major
		"Jesu, Meine Zuversicht"—Chorale Prelude in C major
		Toccata, Adagio and Fugue in C major

ERIC DE LAMARTER Carillon

CHARLES-MARIE WIDOR Finale from "Symphonie Gothique"

SIGFRID KARG-ELERT "The Mirrored Moon" from "Seven Pastels
from Lake Constance"

HENRI MULET Carillon-Sortie in D

The Organ is an Aeolian



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929


LEA LUBOSHUTZ, *Violinist*

HARRY KAUFMAN at the Piano


Wednesday Evening, December Twelfth

at 8:30 o'clock

THIRD FACULTY RECITAL



Programme



I.

CORELLI-AUER La Folia

II.

CAMILLE SAINT-SAËNS Concerto in B minor

Allegro non troppo

Andantino quasi allegretto

Molto moderato e maestoso—

Allegro non troppo

III.

ERNEST CHAUSSON Poème

IV.

FRITZ KREISLER Recitative and Scherzo-Caprice
(for violin alone)

TSCHAIKOWSKY-AUER Air de Lensky ("O Days of Youth")
from "Eugene Onégin"

HENRI WIENIAWSKI Scherzo-Tarantelle







THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

HARRY KAUFMAN, *Pianist*

Wednesday Evening, January Ninth
at 8:30 o'clock

FOURTH FACULTY RECITAL

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

Programme



I.

JEAN BAPTISTE LULLY	}	<i>Arranged by</i> <i>Leopold</i> <i>Godowsky</i>	{	Courante
JEAN-PHILIPPE RAMEAU				Tambourin
JEAN-BAPTISTE LOEILLY				Gigue
BACH-BUSONI				Chaconne

II.

FRÉDÉRIC CHOPIN	{	Nocturne in C minor, Opus 48, No. 1	
		Etudes: {	C major, Opus 10, No. 7
			C sharp minor, Opus 25, No. 7
			D flat major, Opus 25, No. 8
		Ballade in F minor, Opus 52	

III.

JOSEF HOFMANN.....	Intermezzo, Opus 34
MAURICE RAVEL.....	Jeux d'eau
SERGEÏ RACHMANINOV.....	Preludes: { G sharp minor
	E flat minor
CLAUDE DEBUSSY	Jardins sous la pluie

IV.

STRAUSS-GODOWSKY	Künstlerleben
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THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

The Curtis Quartet

LEA LUBOSHUTZ, *First Violin*

EDWIN BACHMANN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

Assisted by HARRY KAUFMAN, *Pianist*

Monday Evening, January Fourteenth
at 8:30 o'clock

FIFTH FACULTY RECITAL

*The Curtis Quartet also played this programme as follows:

Jordan Hall—

Boston, Massachusetts January 16, 1929

The Academy of Music Foyer—

Philadelphia January 23, 1929

Town Hall—


New York City January 28, 1929

JOSEF HAYDN String Quartet in B flat major, Opus 76,
No. 4
Allegro con spirito
Adagio
Menuetto—Allegro
Finale—Allegro ma non troppo


ROBERT SCHUMANN String Quartet in A major, Opus 41, No. 3
Andante espressivo—Allegro molto moderato
Assai agitato
Adagio molto
Finale—Allegro molto vivace

JOHANNES BRAHMS Quintet in F minor, Opus 34, for String
Quartet and Piano
Allegro non troppo
Andante, un poco adagio
Scherzo—Allegro
Finale (Poco sostenuto)—Allegro non
troppo






Programme



JOSEF HAYDN String Quartet in B flat major, Opus 76,
No. 4
Allegro con spirito
Adagio
Menuetto—Allegro
Finale—Allegro ma non troppo

ROBERT SCHUMANN String Quartet in A major, Opus 41, No. 3
Andante espressivo—Allegro molto moderato
Assai agitato
Adagio molto
Finale—Allegro molto vivace

JOHANNES BRAHMS Quintet in F minor, Opus 34, for String
Quartet and Piano
Allegro non troppo
Andante, un poco adagio
Scherzo—Allegro
Finale (Poco sostenuto)—Allegro non
troppo





THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

HORATIO CONNELL, *Baritone*

ELLIS CLARK HAMMANN *at the Piano*

Wednesday Evening, January Sixteenth

at 8:30 o'clock

SIXTH FACULTY RECITAL

Programme



I.

ROBERT SCHUMANN Song-Cycle "Dichterliebe"
Im wunderschönen Monat Mai
Aus meinen Thränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

II.

Und wüssten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen
Die alten, bösen Lieder

III.

ARTHUR SULLIVAN Orpheus With His Lute
ANTONIN DVORÁK { I Will Sing New Songs of Gladness
 { Sing Ye a Joyful Song
KARL LOEWE Tom the Rhymer
ROGER QUILTER Blow, Blow, Thou Winter Wind

THE cycle of songs taken from Heine's "Lyrisches Intermezzo" represents a sequence of emotion strung on the thread of a single passion. Each is the expression of a mood: sadness, longing, rapture of sense, rapture of worship, despair. Anger also (even when the old tenderness aches at the heart), with the adder's sting of a mockery which is always mournful and a mournfulness which is always mocking, till at length passion flames to ashes and the songs pass onwards to tell of the anodyne of sleep, with its dreams and its awakenings. From these lyrics Schumann fashioned his cycle, not as a series of songs arbitrarily bound together, but as a sequence where each song stands in relationship to those that precede or follow it, and where each imparts an emotional value to all.

H. v W.

Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Schönen und Verlangen.

In May, wonder-month of fair blossoming,
love awakened in my heart. In May, wonder-
month of songbird's singing, I told to you my
heart's desire.

Aus meinen Thränen spriessen

Aus meinen Thränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all,
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

From my tears flowers upspring, from my
sighs a nightingale choir. When to me you give
love, I will make a gift to you of all the flowers,
and at your window the nightingale shall sing.

Die Rose, die Lilie, die Taube

Die Rose, die Lilie, die Taube, die Sonne,
Die lieb' ich einst alle in Liebeswonne,
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine!

Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne,
Ich liebe alleine die Kleine,
Die Feine, die Reine, die Eine!

Once I loved the rose and the lily, the dove
and the sunshine. Now I love her only who is
rose and lily, the bird and the sun.

Wenn ich in deine Augen seh'

Wenn ich in deine Augen seh',
So schwindet all mein Leid und Weh;
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: "Ich liebe dich",—
So muss ich weinen bitterlich.

When I look on you, sorrows vanish; when
my lips kiss your mouth, I am made whole. On
your breast is the rapture of paradise; yet when
you speak saying, "You I love," I must needs
weep.

Ich will meine Seele tauchen

Ich will meine Seele tauchen
In den Kelch der Lilie hinein,
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
Wie der Kuss von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund.

In the cup of the lily I would bathe my soul.
And the lily will breathe the love song of my
beloved; and the song is as the kiss of my
love's mouth in the miracle-hour of sweetness.

Im Rhein, im heiligen Strome

Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n
Mit seinem grossen Dome
Das grosse, heilige Köln.

Im Dom, da steht ein Bildnis,
Auf goldenem Leder gemalt,—
In meines Lebens Wildniss
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
Um unsre liebe Frau,—
Die Augen, die Lippen, die Wänglein,
Sie gleichen der Liebsten genau.

In the Rhine's clear stream Cologne's great
dome is mirrored. In Cologne's great dome an
image, fair-painted, gold-gilded, stands. In my
life's desert that image shone. . . . Flowers
and cherubim float around our Lady, and her
eyes, her lips, her face, are wrought in my
love's likeness.

Ich grolle nicht

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlor'nes Lieb, ich grolle nicht.

Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in meines Herzens Nacht.

Das weiss ich längst. Ich sah' dich ja im
Traume,
Und sah die Nacht in meines Herzens Raume,

Und sah die Schläng', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.

Ich grolle nicht.

I upbraid not; my lost love, lost to eternity.
Shine in your diamond glory—even so—yet in
your heart night, unlit, abides. Long since,
long since, I knew. Dreaming I saw your
heart, darkness dwelt in it, and there snakes
fed, and I, beloved, know your misery.

Und wüssten's die Blumen

Und wüssten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,
Wie ich so traurig und krank,
Sie liessen fröhlich erschallen
Erquickenden Gesang.

Und wüssten sie mein Wehe,
Die goldenen Sternlein,
Sie kämen aus ihrer Höhe
Und sprächen Trost mir ein.

Sie alle können's nicht wissen,
Nur Eine kennt meinen Schmerz:
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

If the little flowers knew my hurt they would
weep tears of balm for my healing. If the night-
ingales knew my grief they would sing a gay
song for my solace. If the little stars knew my
sadness they would forsake heaven to assuage
my suffering. But one only knows—she with
whose wounding my heart is pierced.

Das ist ein Flöten und Geigen

Das ist ein Flöten und Geigen,
Trompeten schmettern darein,
Da tanzt wohl den Hochzeitstreigen
Die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmel'n:
Dazwischen schluchzen und stöhnen
Die lieblichen Engelein.

Flutes sound, fiddles play, trumpets blow, and
my heart's beloved dances amidst the wedding
guests. Clamor of fife and drum—and through
the music, hear, the angel's sobbing!

Hör' ich das Liedchen klingen

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wildem Schmerzendrang.

Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',—
Dort löst sich auf in Thränen
Mein übergrosses Weh.

I hear the song which once my love sang,
and under its burthen my heart breaks. And
a dim desire drives me to the woodland height,
where sorrow, over great, flows forth in tears.

Ein Jüngling liebt ein Mädchen

Ein Jüngling liebt ein Mädchen,
Die hat einen andern erwählt,
Der and're liebt eine and're
Und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Aerger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel d'rان.

Es ist eine alte Geschichte,
Doch bleibt sie immer neu,
Und wem sie just passiert,
Dem bricht das Herz entzwei!

A youth loved a maiden, she another youth,
he another maiden. The maiden, sore-hearted,
wedded the first newcomer. The old story is
new, always new—when it happens a heart
breaks.

Am leuchtenden Sommermorgen

Am leuchtenden Sommermorgen
Geh ich im Garten herum;
Es flüstern und sprechen die Blumen,—
Ich aber wandle stumm.

Es flüstern und sprechen die Blumen
Und schau'n mitleidig mich an;
"Sei unsrer Schwester nicht böse,
Du trauriger, blasser Mann!"

In the radiant summer morning I wandered
with dumb lips; the garden flowers whispered
and spoke. They whispered and spoke one with
another. They looked on me compassionately,
and they said: "Be not wrath with our sister,
you pale, sorrowful man."

Ich hab' im Traum geweinet

Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf,—und die Thräne
Floss noch von der Wange herab.

Ich hab' im Traum geweinet,
Mir träumt', du verliessest mich.
Ich wachte auf,—und ich weinte
Noch lange bitterlich.

Ich hab' im Traum geweinet,
Mir träumte, du wärst mir noch gut.
Ich wachte auf,—und noch immer
Strömt meine Thränenflut.

In a dream I wept. I dreamed you lay in a
grave. I wakened and my tears still fell. In a
dream I wept. I dreamed you had forsaken me.
I wakened and wept, still wept bitterly. In a
dream I wept—I dreamed you were true. I
wakened, and still my tears—my many tears—
fell and fell.

Allnächtlich im Traume

Allnächtlich im Traum seh' ich dich
Und sehe dich freundlich grüssen,
Und laut aufweinend stürz' ich mich
Zu deinen süssen Füssen.

Du siehest mich an wehmütiglich
Und schüttelst das blonde Köpfchen,
Aus deinen Augen schleichen sich
Die Perlethränenröpfchen.

Du sagst mir heimlich ein leises Wort
Und giebst mir den Strauss von Cyressen;
Ich wache auf, und der Strauss ist fort,
Und's Wort—hab' ich vergessen.

Each night in my sleep you come to me;
kind your greeting, and with tears I fall at
your feet. You look on with sad eyes, you
shake your fair head, your tears, as pearls, drop
down. You whisper a secret word, a wreath of
cypress you give me. I waken—the wreath is
gone, and the word I have forgotten.

Aus alten Märchen

Aus alten Märchen winkt es
Hervor mit weisser Hand,
Da singt es und da klingt es
Von einem Zauberland,

Wo bunte Blumen blühen
Im gold'nen Abendlicht
Und lieblich duftend glühen
Mit bräutlichem Gesicht.

Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern d'rein;

Ach könnt' ich dort hin kommen,
Und dort mein Herz erfreu'n
Und aller Qual entnommen
Und frei und selig sein!

Ach, jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,—
Zerfliesst's wie eitel Schaum.

From the old wonder-tales a white hand beckons. They sing of a magic land where gay blossoms bloom in sunsets of gold, and breathe forth their fragrance with bridal faces. There green branches chant their ancient runes, the soft air echoes them, and the birds stir in them. There blue firefly flames burn on every leaf, and the red lights whirl in dizzy circles, and fountain-jets leap from the marble rock, and in the stream strange, mirrored images gleam. Would, would that I were there, enfranchised, glad! Oh, wonderland of my dreams—lost, lost as blown foam is, at break of day!

Die alten bösen Lieder

Die alten bösen Lieder,
Die Träume böse und arg,
Die lasst uns jetzt begraben,
Holt einen grossen Sarg!

Hinein leg' ich gar manches,
Doch sag' ich noch nicht, was;
Der Sarg muss sein noch grösser
Wie's Heidelberger Fass.

Und holt eine Totenbahre
Und Bretter, fest und dick,—
Auch muss sie sein noch länger,
Als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein
Als wie der starke Christoph
Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen
Und senken ins Meer hinab,
Denn solchem grossen Sarge
Gebührt ein grosses Grab.

Wisst ihr, warum der Sarg wohl
So gross und schwer mag sein
Ich senkt' auch meine Liebe
Und meinen Schmerz hinein.

You my songs, old and evil, ill dreams of a bygone day, I will carry you forth to burial. Great be your coffin, greater than Heidelberg's cask. (I lay much therein, but I tell not what!) Strong be the bier, and longer than Mainz' bridge. Twelve bearers, too, mightier than Cologne's giant Christopher, to bear its weight and sink it in the sea. For so great a coffin a great grave! Would you question wherefore it is so great, and wherefore so heavy? I laid in it my love and my grief also.

Orpheus With His Lute

Orpheus with his lute made trees
And the mountain tops that freeze,
Bow themselves, when he did sing.

To his music plants and flow'rs
Ever sprung as sun and show'rs
There had made a lasting spring.

Everything that heard him play
Ev'n the billows of the sea
Hung their heads and then lay by.

In sweet music is such art;
Killing care and grief of heart
Fall asleep or hearing die.

I Will Sing New Songs of Gladness

I will sing new songs of gladness,
I will sing Jehovah's praises
Upon a ten-stringed psaltery.

Every day will I extol Thee,
And will bless Thy holy name,
I will bless Thy holy name.

Great is God and great His mercy;
Who shall tell of all His greatness?
Who shall His power declare?

My song shall be of praise and honour,
And of Thy glorious deeds.
Thy works are wonderful, past our knowledge.

Yea, men shall tell of Thy great kindness,
And of Thy wondrous might,
And my voice shall proclaim aloud Thy glory.

Sing Ye a Joyful Song

Sing ye a joyful song unto the Lord,
Who hath done marvelous things.
Praise the Lord all the earth!
Sing praises, shout, and be joyful!

Let the sea roar and all that is therein,
The round world and all they that dwell there.
Lift your voices, floods and tempests.
Mountains, clap your hands for joy!

Let the fields laugh and sing, with waving corn,
And let all the trees of the forest be joyful!

Tom the Rhymer

The Rhymer Thomas resting lay
Near Huntley Castle by a brook;
A maiden fair upon her steed
He saw approach his quiet nook.
She sat upon her charger white,
His mane a mass of ringlets fell,
And there upon each ringlet fine
Was hung a tiny silver bell.
And Tom the Rhymer bared his head,
Fell on his knee, then bowed and said:
"Of Heav'n thou surely art the queen!
A life on earth thou hast not led!"
The maiden fair reined in her steed:
"And shall I tell thee whom thou hast seen?
The heav'nly Virgin am I not,
But of the elves I am the queen!
Take up thy harp and play and sing,
And let thy sweetest song ring clear;
But shouldst thou kiss me on the lips,
Thou art my slave for seven year!"
"Of seven years, oh! fairest queen,
Of serving thee, I have no fear!"
He kissed her then, and she kissed him,
A bird sang in an ash-tree near.
"Now art thou mine, now come with me,
Now art thou mine for seven year!"
Then onward through the wood they rode,
The Rhymer's heart was full of cheer.
Then onward through the wood they rode,
Where birds sang sweet and sunlight fell,
And when she lightly pulled the reins,
Then softly rang each silver bell.

Blow, Blow, Thou Winter Wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning most loving mere
folly!

Then Leigh ho; the holly!
This life is most jolly!

Freeze, freeze, thou bitter sky;
That does not bite so nigh
As benefits forgot.
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh ho! sing heigh ho! etc.



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

FELIX SALMOND, *Violoncellist*

JOSEF HOFMANN, *Pianist*
Collaborating

HARRY KAUFMAN at the Piano

Wednesday Evening, February Twentieth
at 8:30 o'clock

SEVENTH FACULTY RECITAL

Programme



I.

LUDWIG VAN BEETHOVEN..... Sonata in G minor, Opus 5, No. 2, for
Violoncello and Piano
Adagio sostenuto ed espressivo
Allegro molto più tosto presto
Rondo—Allegro

MR. SALMOND and MR. KAUFMAN

II.

JOHANN SEBASTIAN BACH..... Suite, No. 3, in C major, for Violon-
cello unaccompanied
Prélude
Sarabande
Bourrées 1 and 2
Gigue

III.

GABRIEL FAURÉ..... Après un Rêve
ROBERT SCHUMANN..... Abendlied
ABRAM CHASINS..... *Nocturne
FRANK BRIDGE..... *Melodie

IV.

CÉSAR FRANCK..... Sonata in A major, for Violoncello
and Piano
Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

MR. SALMOND and MR. HOFMANN



THE CURTIS INSTITUTE of MUSIC
CASIMIR HALL



Fifth Season—1928-1929

EFREM ZIMBALIST, *Violinist*

HARRY KAUFMAN at the Piano

Wednesday Evening, March Twenty-seventh
at 8:30 o'clock

EIGHTH FACULTY RECITAL



Programme



I.

- EFREM ZIMBALIST.....Sonata in G minor*
Adagio sostenuto—Allegro moderato
Andante amoroso
Allegro vivo
- ALEXANDRE GLAZOUNOV.....Concerto in A minor, Opus 82
Moderato—Andante—Allegro

II.

- JOSEPH ACHRON.....Suite Bizarre*
Etincelles
Quasi valse
Grâce
Grimaces
Galanterie
Pastorale
Moment dramatique
Marche grotesque

III.

- EFREM ZIMBALIST.....Improvisation on a Japanese Tune
TOR AULIN.....Impromptu
GLINKA-ZIMBALISTPersian Song
ANTONIO BAZZINI.....La Ronde des Lutins



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929



ABRAM CHASINS, *Pianist-Composer*

Member of Faculty and Student of MR. HOFMANN


Thursday Evening, April Fourth

at 8:30 o'clock

NINTH FACULTY RECITAL



Programme





I.

- BACH-LISZT Organ Fantasy and Fugue in G minor
JOSEF HOFMANN Allemande and Gigue from Suite in D
minor

II.

- ROBERT SCHUMANN Intermezzo in E flat minor, from
"Faschingsschwank aus Wien"
JOHANNES BRAHMS Rhapsody in E flat major, Opus 119
Intermezzo in B flat minor, Opus 117
FRÉDÉRIC CHOPIN Fantasy in F minor, Opus 49

III.

- MAURICE RAVEL Sonatine in F sharp minor
Modéré
Mouvement de Menuet
Animé
ABRAM CHASINS Three Chinese Pieces
A Shanghai Tragedy
Flirtation in a Chinese Garden
Rush Hour in Hongkong
- 
- 



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929



EMILIO DE GOGORZA, *Baritone*

HELEN WINSLOW *at the Piano*

Wednesday Evening, April Tenth

at 8:30 o'clock

TENTH FACULTY RECITAL

Q

ÉTIENNE-NICHOLAS MÉHUL Romance from "Ariodant"

CHRISTOPH WILLIBALD GLUCK....Air des Pèlerins de la Mecque

II.

HECTOR BERLIOZ Sérénade

III.

RICHARD STRAUSS } Traum durch die Dämmerung
Cäcilie

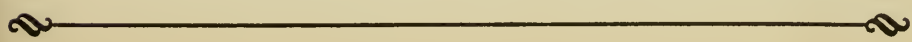
IV.

CYRIL SCOTT { Night Song
Sea-Fret

V.

FOLKSONGS.....	{	Canto de Sereno
(Arranged by Placido de Montoliu)		Anda Carmen
		Cancion de Cuna
		Granadina

FOLKSONGS..... } Anda Carmen
(Arranged by Placido de Montoliu) } Cancion de Cuna
Granadina



(Translation)

Adieu, chère Louise!

Adieu, chère Louise!
Chère Louise, adieu!
Ma vie était à toi
Je la perds, sois heureuse!
C'est là mon dernier vœu,
Que je te plains!
Que ta peine est affreuse.
Pourquoi ne meurt-on pas d'amour
et de douleur?
Ce serait à tes pieds
Qu'un jour le ciel propice
Je ne puis retenir mes pleurs!
Amis, terminez mon supplice,
Que je meure en soldat,
Abandonnons ces lieux.
Adieu, chère Louise!
Chère Louise, adieu!

Farewell, dearest Louisa

Farewell, dearest Louisa!
Louisa dear, farewell!
My life was yours alone—
It is lost, do not mourn.
With my last thought I pity you,
in your anguish,
How your heart is tormented!
Why can one never die of love,
sorrow and woe?
It would be at your feet
Some day, should heaven deign
—Now my tears flow!
My friends, end my suffering;
Let me die like a man and let us
leave this dell.
Farewell, dearest Louisa.

(Translation)

Romance d'Ariodant

Femme sensible entends—tu le ramage
De ces oiseaux qui célèbrent leur feu?
Ils font redire à l'écho du rivaige:
Le printemps fuit, batons-nous d'être heureux;
Le printemps fuit, batons-nous d'être heureux.
Moments charmants d'amour et de tendresse,
Comme un éclair vous fuyez à nos yeux;
Et tous les jours passés dans la tristesse
Nous sont comptés comme des jours heureux.

Romance from "Ariodant"

O lady bright, hear the birds gaily singing, joyfully
bailing their glad holiday.
Hark, how their song echoes,
Cheerfully ringing:
Springtime is short, let us haste to be gay.

O moments bright of love so swiftly flying,
As lightning-flash do ye vanish away;
Day after day of sad regret and sighing,
Count we alone the days when we were gay.

(Translation)

Air des Pèlerins de la Mecque

C'est un torrent impétueux
Elancé du haut des montagnes,
Qui dans son cours violent, furieux,
Désole les campagnes.
Arbres de ça. Moissons de là.
Rien ne résiste à sa fureur!
Le laboureur, Transi de peur,
De frayeur,
De terreur,
Cherche un asile pour sa vie.
On voit partout le ravage et l'horreur;
Tout roule,
Tout s'écroule,
Tout succombe,
Tout tombe.

Un ruisseau, Bien clair, bien net,
Qui dans la plaine riante
Coule et serpente:
Sur les bords verdoyants
On voit d'aimables fleurs
Peindre leurs petits flots
De leurs vives couleurs;
Là, sur son sable d'or,
son onde pure,
Doucement, amoureusement Murmure.
Son aimable gazouillement
Au doux sommeil invite la nature.
Écoutez les cli, cla, cloux;
Cla, clé, cli, clo, cloux;
Les soupirs de l'amour
ne seraient, ne seraient pas si doux.

Song of the Pilgrims of Mecca

It is an impetuous torrent
Descending from the mountain tops,
Which, in its violent, furious course,
Ravages the countryside.
Trees here, crops there,
Nothing resists its fury.
The peasant, overcome by fear,
By fright,
By terror,
To save himself seeks shelter.
On all sides can be seen destruction and horror;
Everything rolls,
Everything crumbles,
Everything succumbs,
Everything falls.

A brooklet, clear, pure,
Which thru the laughing meadow
Winds its way:
On the verdant banks
Can be seen lovely flowers
Impregnating the tiny wavelets
With their bright colors;
There, on the sand bank,
a pure wave
Sweetly, amorously murmurs.
Its amiable chirping
Invites nature to a sweet repose.
Listen to the cli, cla, cloux;
Cla, clé, cli, clo, cloux:
The sighs of love
could not, could not be so sweet.

(Translation)

Lamento

Connaissez-vous la blanche tombe
 Ou flotte avec un son plaintif
 L'ombre d'un if?
 Sur l'if une pâle colombe,
 Triste et seul au soleil couchant,
 Chante son chant.

On dirait que l'âme éveillée
 Pleure sous terre à l'unisson
 De la chanson,
 Et du malheur d'être oubliée
 Se plaint dans un roucoulement,
 Bien doucement.

Ah! jamais plus près de la tombe
 Je, n'irai, quand descend le soir
 Au manteau noir,
 Ecouter la pâle colombe
 Chanter, sur la branche de l'if,
 Son chant plaintif!

Lament

Do you know the white tomb
 Over which mournfully floats
 The shadow of a yew-tree?
 On the yew-tree a pale dove,
 Sad and alone at sunset,
 Chants his lay.

It might be said that the awakened soul,
 Under the earth, weeps in harmony
 With the song,
 And fearful of being forgotten,
 Complains mildly in its cooing.

Ah! nevermore will I go near the tomb,
 When night falls
 With its black mantle,
 To hear the pale dove
 Chant, on the branch of the yew-tree,
 Its mournful lay.

(Translation)

Phidylé

L'herbe est molle au sommeil sous les frais peupliers,
 Aux pentes des sources moussues,
 Qui dans les prés en fleurs germant par mille issues,
 Se perdent sous les noirs halliers.
 Repose, O Phidylé.
 Midi sur les feuillages Rayonne, et t'invite au sommeil.

Par le trèfle et le thym, seules, en plein soleil,
 Chantent les abeilles volages,
 Un chaud parfum circule au détour des sentiers,
 La rouge fleur des blés s'incline,
 Et les oiseaux, rasant de l'aile la colline,
 Cherchent l'ombre des églantiers.
 Repose, O Phidylé,
 Repose, O Phidylé.
 Mais, quand l'Astre incliné
 Sur sa courbe éclatante,
 Verra ses ardeurs s'apaiser,
 Que ton plus beau sourire et ton meilleur baiser,
 Me récompensent de l'attente.

Phyllida

Over mosses and grass,
 Where the rivulet wells,
 The elm shade is sleepily blowing,
 Ten thousand flow'ry rills
 Across the mead are flowing,
 To lose themselves in shady dells.
 So rest thee, Phyllida mine!
 Calm noon across the foliage flows,
 And would lull thy repose.
 Bid the clover and thyme,
 Only the humming bees
 Raise their song of labour unending.
 A warm and deep perfume breathes
 o'er wandering ways
 Where poppies 'mid the wheat are
 bending,
 And many a bird that skims the hilltop
 as he goes,
 Seeks the shade of sweet briar rose.
 So rest thee, Phyllida mine,
 Repose, O Phyllida mine,
 Repose, O Phyllida mine.
 But where the sun shall wheel down
 from the highway of splendour,
 And calm his bright ardours to peace,
 In thy most radiant smile, in one
 supremest kiss
 Shalt thou reward my patient waiting
 by sweet surrender!

Sérénade

Maintenant, chantons à cette belle une chanson
 morale, Pour la perdre plies sûrement.

Devant la maison de celui qui t'adore,
 De celui de celui qui t'adore
 Petite Louison, que fais-tu dès l'aurore
 Que fais-tu? Que fais-tu? Que fais-tu?
 Au signal du plaisir, dans la chambre du drille,
 Tu peux bien entrer fille,
 Tu peux non fille en sortir.
 Il te tend les bras, près de lui tu cours vite,
 Tu cours près de lui, près de lui tu cours vite,
 Bonne nuit, hélas; ma petite,
 Bonne nuit, bonne nuit, bonne nuit, bonne nuit,
 Près du moment fatal, fais grande résistance,
 S'il ne t'offre d'avance,
 S'il ne t'offre un anneau conjugal.

(Translation)

Now, let us sing to this maiden, a moral song,
 for her certain damnation.

Why, fair maid, wilt thou loiter, when daylight
 is done,
 In the shade by the door of thy lover?
 Though the darkness thy blushes may cover,
 Have a care! Have a care, and be gone!
 Though to enter were sweet, now that love's torch
 is burning,
 Not so sweet the returning,
 The cold, cruel world to greet.
 When he opens his arms in the ardor of love,
 Then, sweet maiden, I pray, do not linger,
 Make him first place the ring on thy finger,
 And his honour and constancy prove.
 Heed this one thing, would you 'scape your un-
 doing,
 Quench the fire of his wooing,
 With a "First, if it please you, the ring."

Zueignung

Ja, du weisst es, teure Seele, dass ich fern von
dir mich quäle,
Liebe macht die Herzen krank, habe Dank.
Einst hielt ich, der Freiheit Zecher, hoch den Amer-
thyaten-Becher und du segnestest den Trank,
habe Dank.
Und beschworst darin die Bösen, bis ich, was ich
nie gewesen, heilig, heilig ans Herz dir sank,
habe Dank.

(Translation)

Devotions

Dear, thou knowest sorrows grieve me,
When sad fate doth bid me leave thee,
Love but maketh sick the heart.
Thanks, dear heart!
Once, when I with ardour glowing,
Drank from freedom's chalice flowing,
Thou didst bless and joy impart.
Thanks, dear heart!
Thou didst quell my evil spirit,
Till I thro' thy shining merit
Sank transfixed upon thy heart.
Thanks, dear heart!

(Translation)

Traum durch die Dämmerung

Weite Wiesen im Dämmergrau; die Sonne verglomm,
die Sterne ziehn,
nun geh' ich hin zu schönsten Frau,
Weit über Wiesen im Dämmergrau,
tief in den Busch von Jamin.
Durch Dämmergrau in der Liebe Land;
ich gehe nicht schnell, ich eile nicht;
mich zieht ein weiches samtenes Band
durch Dämmergrau in der Liebe Land,
in ein blaues, mildes Licht.
Ich gehe nicht schnell, ich eile nicht;
durch Dämmergrau in der Liebe Land,
in ein mildes, blaues Licht.

Dream in the Twilight

Spreading meads in the dusk of eve!
The sun has gone down, the stars appear
And I now go to the beauteous maid,
Far o'er the meads in the dusk of eve,
Deep in the sweet jasmine bower,
Thro' shades of eve to the lovers' land;
I speed not too fast, nor haste to leave;
I'm led by a soft and velvet hand
At close of day, to the lovers' land,
In the twilight blue of eve.

(Translation)

Cäcilie

Wenn du es wüsstest was träumen heisst
von brennenden Küssen, von Wandern und ruhen
mit der Geliebten Aug' in Auge,
und küssend und plaudernd wenn du es wüsstest,
du neigtest dein Herz!
Wenn du es wüsstest was bangen heisst
in einsamen Nächten unsachauert vom Sturm,
da Niemand tröstet milden Mundes die kampfmüde
Seele
wenn du es wüsstest, du kämst zu mir,
Wenn du es wüsstest, was leben heisst,
unhaucht von der Gottheit welterschaffendem
Atheim
zu schweben empor lichtgetragen
zu seligen Heli'n
wenn du es wüsstest,
du lebstest mit mir!

Cecily

If you but knew, sweet, what 'tis to dream of fond
burning kisses,
Of wand'ring and resting with the belov'd one;
Gazing fondly caressing and whispering,
Could I but tell you, your heart would assent.
If you but knew, sweet, the anguish of waking
Through nights long and lonely and rocked by the
storm when none is near
To soothe and comfort the strife-weary spirit,
Could I but tell you, you'd come, sweet, to me.
If you but knew, sweet, what living is,
In the creative breath of God, Lord and Maker,
To hover, upborne on dove-like pinions to regions
of light,
If you but knew it
Could I but tell you,
You'd dwell, sweet, with me.

O Mistress Mine

O mistress mine, where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low;
Trip no further, pretty sweetening;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.
What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty;
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

Blow, Blow, Thou Winter Wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing heigh-ho! unto the green holly;
Most friendship is feigning, most loving mere folly;
Then heigh-ho! the holly! this life is more jolly.
Freeze, freeze, thou bitter sky,
That does not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not,
Heigh-ho! sing heigh-ho! etc.

Night-Song

Who is it sings the gypsies' song to-night
To muted strings
Deep in the linden shade beyond the light,
My casement flings?

Can it be Death who sings. Ah no, not he,
For he is old,—
His voice is like the murmur of the sea,
When light grows cold.

Who is it sings once more, once more again
The gypsy song?—
Song of the open road, the starry plain
Estranged so long.

Come to the woods, come, for the woods are green,
The sweet airs blow
The hawthorn boughs the forest boles between
Are white as snow.

The wet leaves stir; the dim trees dream again
Of vanished Springs:—
Out in the night, out in the slow, soft rain,
My lost youth sings.

En La Huerta De Murcia

En la huerta de Murcia
No hay averio Dora! tan lucio como este
(bueno!)
Ni tan cumplio.
Ay! ni tan cumplio, Para!

Sea-Fret

The sea has haunted me all day—
I heard it in the scented wood.
Where drowsily the pine trees sway,
And russet shadows gather and brood;
Grey as the fringes of a dream
Between dim trunks I saw it gleam.

Over the golden harvest grass
There swept a sudden wind and free—
A rhythmical and rippling mass
Of waters blessed the eyes of me.
Sunlight and breeze o'er uncut hay—
The sea has haunted me all day.

Canto de Sereno

Alabado—Sea
El Santisimo Sacramento del Altar.
Las once y media sereno.

Nightwatchman's Song

Praise the Holy Sacrament!
The sky is clear!
Eleven o'clock!

—From Castellon (Valencia)

The medieval nightwatchman remains still in the Spanish towns. He announces the hours and the weather in a song, sometimes of his own improvisation, sometimes a traditional tune. When the sky is clear he sings: "Sereno," which means serene. Hence the name "Sereno" that is given to this night-watchman. The initial words of the song are generally a sort of prayer addressed to the Holy Sacrament or to the Holy Virgin.

Anda Carmen

Anda Carmen, anda Carmen
No lo echés la culpa a nadie
Quien te sacó los cantares
Fue Quico el de buena madre.

Por la raya a Sancho bueno
Toda la gente lloraba
Al ver aquel inocente
Con la cabeza cortada.

Anda Carmen

Get thee hence, Carmen, but don't blame others for
your sorrows.
Who found your songs?
It was Cico, he of a good mother.
In the street of Sancho Cueno everyone was weeping
to see the poor innocent beheaded.

Cancion de Cuna

Quella virxen mas galana
Ye la que hay en esti pueblu,
Pies lla llos gueyinos nenu
Que los anxelinós baxen
Y que curien del to suenu
Pies lla llos gueyinos
Eya, eya, eya.

(Translation)

Cradle Song

The prettiest Virgin
Is the one in this village.
Close your eyes, baby!
The angels will come down
And watch while you sleep!
Ea—Ea—Ea.

From the mountains of Asturias, Northwest Spain. The words are in the Gallician dialect.

Granadina

Adios Granada,
Granada mia!
Adios Granada
Granada mia
Yo no volveré a verte
Mas en mi vía.
Ay me da pena
Vivir lejos de tu vega.
Y del suelo ande reposa
El cuerpo de mi morena.

Doblan campanas,
Campanas doblan!
Doblan campanas,
Campanas doblan
Que su triste sonido
Me trae la hora
Que hora tan negra
En su cajita la veo
Y la nieve de sus labios
Aun en los míos la siento.

Alhambra, Alhambra
Que hermosa eres!
Alhambra, Alhambra
Que hermosa eres!
Y que envidia te tienen
Toas las mujeres.
No llores niña
Que tu llanto me da pena
Lo mismo que las campanas
De la Torre de la vela.
Adios
Adios Granada.

Granada

Good-by, Granada,
My Granada!
I will not see thee again,
Again in my life
Ah! it is so sad
To live far from the "Vega"
And from the place where reposes
The body of my brunette.

Bells are ringing
Bells are ringing
And their mournful tones
Bring back the time,
The terrible time!
I see her in the coffin
And the snow of her lips
Still on mine I feel

Alhambra! Alhambra!
How beautiful you are!
And how envious
All women are of you!
Don't cry, my child
For your tears give pain
Like the bells
On the tower of "La Vela."

The Granadinas belong to the type of song called "Cante Hondo," which means song of deep feeling. This type of singing is peculiar to the gypsies of Granada. Its elements, rhythmic and melodic, are of different origins. The Oriental influence is evident but comes from two different sources: one in Byzantine, anterior to the Arabian invasion in the VIth Century; the other is Arabian and Moorish. There is also an influence of the gypsies who settled in Spain in the XVth Century.



THE CURTIS INSTITUTE of MUSIC
CASIMIR HALL

Fifth Season—1928-1929

CARLOS SALZEDO, *Harpist*

LUCILE LAWRENCE, *Harpist*
Collaborating

Wednesday Evening, April Seventeenth
at 8:30 o'clock

ELEVENTH FACULTY RECITAL

Programme



I.

CARLOS SALZEDO
(1910).....Ballade

II.

CARLOS SALZEDO
(1917).....Fraicheur
(1921).....Poem of the little stars

III.

CARLOS SALZEDO
(1927).....

{	Fanfare
	Cortège
	La Désirade
	Chanson dans la nuit

IV.

CARLOS SALZEDO
(1928).....Pentacle*

Five Pieces for Two Harps

Steel
Serenade
Felines
Catacombs
Serenade

*First Performance in Philadelphia

MR. SALZEDO and MISS LAWRENCE use Lyon & Healy Harps exclusively



CONCERT

by

LA SOCIÉTÉ DES INSTRUMENTS ANCIENS OF PARIS

Founded in 1901 by HENRI CASADESUS

MARIUS CASADESUS
Quinton

HENRI CASADESUS
Viole d'amour

MADAME LUCETTE CASADESUS
Viole de gambe

MAURICE DEVILLIERS
Basse de viole

MADAME RÉGINA CASADESUS-PATORNI
Clavecin



Sunday Evening, February 24, 1929

at 8:30 o'clock

CASIMIR HALL

The Curtis Institute of Music

Programme



1. MARAIS Petite Symphonie
(1656-1728)
Allegretto
Minuetto
Allegro vivace

Quatour des Violes et Clavecin

2. BRUNI Concerto pour Quinton
(1759-1823)
Allegro
Andante et Rondo

M. MARIUS CASADESUS

3. AYRTON Partita pour Clavecin
(1777-1858)
Allegramente
Siciliano
Toccata

MME. RÉGINA CASADESUS-PATORNI

4. CIMAROSA Divertissement pour Viole d'Amour
(1749-1801)
Introduction
Allegretto
Largo
Rondo

M. HENRI CASADESUS

5. GALEAZZI Suite Florentine
(1738-1819)
Entrée
Menuetto
Lamento
Rondo

Quatour des Violes et Clavecin

The Quinton, the Viole d'Amour, the Viole de
Gambe and the Basse de Viole are authentic
Eighteenth Century instruments.

Clavecin Pleyel-Paris



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

FIRST STUDENTS' CONCERT

Monday afternoon, October 22, 1928, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music

GAMA GILBERT
BENJAMIN SHARLIP } *Violins*

SHEPPARD LEHNHOFF, *Viola*
ORLANDO COLE, *Violoncello*



LUDWIG VAN BEETHOVEN *Quartet in F minor, Opus 95*

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto—Allegretto agitato

WOLFGANG AMADEUS MOZART. . *Quartet in D minor Köchel No. 421*

Allegro moderato
Andante
Menuetto—Allegretto
Allegretto ma non troppo



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

SECOND STUDENTS' CONCERT

Tuesday Evening, October 30, 1928, at 8:30 o'clock

By Students of MADAME LUBOSHUTZ

JOHANN SEBASTIAN BACH. Concerto in D minor, for two violins

Vivace

Largo, ma non tanto

Allegro

CELIA AND ROBERT GOMBERG

* THEODORE SAIDENBERG *at the Piano*

CÉSAR FRANCK. Sonata in A major, for Violin and Piano

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

CELIA GOMBERG, Violinist }
† JEANNE BEHREND, Pianist } *First Two Movements*

ROBERT GOMBERG, Violinist }
THEODORE SAIDENBERG, Pianist } *Last two movements*

JULES CONUS. Concerto in E minor

CELIA GOMBERG

THEODORE SAIDENBERG *at the Piano*

† Student of Mr. Hofmann in Piano

* Student of Mr. Kaufman in Accompanying



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

THIRD STUDENTS' CONCERT

Monday evening, November 12, 1928, at 8:30 o'clock

By Students of MR. BAILLY in Chamber Music

FRANZ SCHUBERT.....String Quintet in C major, Opus 163
Allegro ma non troppo
Adagio
Scherzo—Presto
Allegretto

HENRI TEMIANKA	} Violins	TIBOR DE MACHULA	} Violoncelli
JOHN RICHARDSON		DAVID FREED	
MAX ARONOFF, Viola			

ERNEST CHAUSSON.....Concert in D major, Opus 21, for
Piano, Violin, and String Quartet
Décidé
Sicilienne
Grave
Finale (Très animé)

JEANNE BEHREND, Piano	ISO BRISELLI, Solo Violin
GAMA GILBERT	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP	ORLANDO COLE, Violoncello



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

FOURTH STUDENTS' CONCERT

Monday Evening, November 26, 1928, at 8:30 o'clock

JUDITH POSKA, Violinist

Student of MADAME LUBOSHUTZ

* THEODORE SAIDENBERG at the Piano

JOHANNES BRAHMS.....Sonata in G major, Opus 78, for
Violin and Piano
Vivace ma non troppo
Adagio
Allegro molto moderato

JOHANNES BRAHMS.....Concerto in D major, Opus 77
Allegro non troppo
(Cadenza by Ysaÿe)
Adagio
Allegro giocoso, ma non troppo vivace

* Student of Mr. Saperton in Piano and Mr. Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

FIFTH STUDENTS' CONCERT

Thursday Afternoon, December 6, 1928, at 4:30 o'clock

MAX ARONOFF, Viola

Student of MR. BAILLY

* SYLVAN LEVIN at the Piano

H. ARENDS.....Concertino in C major, Opus 7
(In one movement)

ROBERT SCHUMANN.....Märchenbilder (Fairy Tales), Opus 113
Nicht schnell
Lebhaft
Rasch, mit springendem Bogen
Langsam, mit melancholischem Ausdruck

GEORGE FREDERICK HANDEL..Concerto in B minor
Allegro moderato
Andante ma non troppo
Rondo—Allegro

* Student of Mr. Kaufman in Accompanying



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

SIXTH STUDENTS' CONCERT

Monday Evening, December 10, 1928, at 8:30 o'clock

Programme of Original Compositions by Students of Rosario Scalero
in Composition

SAMUEL BARBER.....Prelude and Fugue in B minor, for Organ
Played by CARL WEINRICH

MURIEL HODGE.....Variations on a Scotch Theme, for Two Pianos
Played by YVONNE KRINSKY and SYLVAN LEVIN

DAVID BARNETT.....Variations on a Theme of Beethoven } for
Three Interludes } Piano
Played by the COMPOSER

CARL BRICKEN.....Four Songs for Soprano
Late, Late O Miller!
Baby Toes
Upstream
Peace, My Heart!

Sung by HELEN JEPSON
The COMPOSER at the Piano

SAMUEL BARBER.....Sonata in F minor, for Piano and Violin
Allegro moderato
Andante un poco mosso, poi più mosso,
quasi scherzando
Allegro agitato
Played by the COMPOSER and GAMA GILBERT



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

SEVENTH STUDENTS' CONCERT

Thursday afternoon, December 13, 1928, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music

GAMA GILBERT	{	<i>Violins</i>	SHEPPARD LEHNHOFF, <i>Viola</i>
BENJAMIN SHARLIP			ORLANDO COLE, <i>Violoncello</i>
			JOSEPH LEVINE, <i>Piano</i>



CHARLES T. GRIFFES Two Sketches for String Quartet,
based on Indian Themes
I. *Lento e mesto* (Farewell Song of the
Chippewa Indians)
II. *Allegro giocoso*

ROBERT SCHUMANN Piano Quintet in E flat major, Opus 44
Allegro brillante
In modo d'una marcia (Un poco largamente)
Scherzo, molto vivace
Allegro ma non troppo



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

EIGHTH STUDENTS' CONCERT

Wednesday Afternoon, December 19, 1928, at 5:00 o'clock

By Students of MR. BAILLY in Chamber Music



GABRIEL PIERNÉ Quintet in Three Movements, Opus 41
Moderato molto tranquillo
Sur un rythme de Zortzico
(Popular dance from the Basque
Country)
Lento—Allegro vivo ed agitato

PAUL GERSHMAN	} <i>Violins</i>	PAULL FERGUSON, <i>Viola</i>
JAMES BLOOM		KATHERINE CONANT, <i>Violoncello</i>
		FLORENCE FRANTZ, <i>Piano</i>



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929

NINTH STUDENTS' CONCERT

Thursday Evening, January 17, 1929, at 8:30 o'clock

By Students of MADAME VENGEROVA



LUDWIG VAN BEETHOVEN . . First movement from Concerto, No. 4,
in G major
(Cadenza by Carl Reinecke)

CECILLE GESCHICHTER

With orchestral part played on a second piano by
Florence Frantz

SERGE LIAPOUNOV Concerto in E flat minor, Opus 4
BELLA BRAVERMAN

With orchestral part played on a second piano by
Sylvan Levin

FRÉDÉRIC CHOPIN Sonata in B minor, Opus 58
Allegro maestoso
Scherzo—Molto vivace
Largo
Finale—Presto non tanto

ANNA LEVITT

FRANZ LISZT Concerto in A major
FLORENCE FRANTZ

With orchestral part played on a second piano by
Sylvan Levin



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

TENTH STUDENTS' CONCERT

Tuesday Afternoon, January 22, 1929, at 4:00 o'clock

By Students of MR. FARNAM



LEO SOWERBY.....Chorale Prelude on a Calvinist Hymn

JOHANN SEBASTIAN BACH....."Be Glad, All Ye Christian Men"—
Chorale Prelude in G major

JOHANNES BRAHMS....."O World, I E'en Must Leave Thee"—
Chorale Prelude in F major, Opus 122, No. 3

CÉSAR FRANCK.....Chorale, No. 3, in A minor
CARL WEINRICH

SIGFRID KARG-ELERT....."The Legend of the Mountain" from
"Seven Pastels from Lake Constance"

LOUIS VIERNE.....Cantabile and Finale from the Second
Symphony, Opus 20

ALEXANDER McCURDY, JR.

The Organ Is an Aeolian

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

ELEVENTH STUDENTS' CONCERT

Thursday Afternoon, January 24, 1929, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



WOLFGANG AMADEUS MOZART. . . Quartet in D minor, Köchel No. 421

Allegro moderato
Andante
Menuetto—Allegretto
Allegretto ma non troppo
SHEPPARD LEHNHOFF, Viola
ORLANDO COLE, Violoncello

GAMA GILBERT }
BENJAMIN SHARLIP } Violins

JOHANNES BRAHMS. Trio in C minor, Opus 101, for
Piano, Violin and Violoncello

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

YVONNE KRINSKY, Piano
ISO BRISELLI, Violin ORLANDO COLE, Violoncello

CAMILLE SAINT-SAËNS. Septet in E flat major, Opus 65, for
Piano, Trumpet and String Quintet

Préambule—Allegro moderato
Menuet—Tempo di minuetto moderato
Intermède—Andante
Gavotte et final—Allegro non troppo

SYLVAN LEVIN, Piano
GAMA GILBERT }
BENJAMIN SHARLIP } Violins
CHARLES BARNES, Trumpet
SHEPPARD LEHNHOFF, Viola
ORLANDO COLE, Violoncello
HAROLD GARRATT, Double Bass



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

TWELFTH STUDENTS' CONCERT

Tuesday Afternoon, January 29, 1929, at 5:00 o'clock

By Students of MR. FARNAM



JOHANN SEBASTIAN BACH.....Allegro Moderato and Adagio from
Trio-Sonata, No. 1, in E flat major

EDWARD SHIPPEN BARNES.....Toccata on a Gregorian Theme from
First Symphony, Opus 18

SIGFRID KARG-ELERT { "Adorn Thyself, Dear Soul," Opus 65, No. 51
"O God, Thou Holiest," Opus 65, No. 50
HELEN M. HEWITT

FELIX MENDELSSOHN.....Sonata, No. 1, in F minor
Allegro moderato e serioso
Adagio
Andante recitando
Allegro assai vivace

LAWRENCE APGAR

JOHANN SEBASTIAN BACH....."Lord God, Now Open
Wide Thy Heaven"—*Chorale Prelude*

PAUL DE MALEINGREAU....."The Tumult in the Prætorium" from
"Symphonie de la Passion"

LOUIS NICOLAS CLÉRAMBAULT.....Prelude in D minor

JOHANN SEBASTIAN BACH.....Fantasia and Fugue in G minor
ROBERT CATO

The organ is an AEOLIAN

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

THIRTEENTH STUDENTS' CONCERT

Thursday Afternoon, February 14, 1929, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music

HENRI TEMIANKA }
JOHN RICHARDSON } Violins
HELEN JEPSON, Soprano

MAX ARONOFF, Viola
JOHN GRAY, Violoncello
JEANNE BEHREND, Piano

Chamber Orchestra

LEONID BOLOTINE }
PAUL GERSHMAN } Violins
JAMES BLOOM }
JACK KASH }
LEON FRENGUT } Violas
PAULL FERGUSON }
KATHERINE CONANT } Violoncelli
FRANK MILLER }

HAROLD GARRATT }
JACK POSELL } Double Basses
HENRY WHITEHEAD }
ARTHUR SIMMERS } French Horns
ROBERT BLOOM }
ROBERT HESTER } Oboes

Conducted by SYLVAN LEVIN



LUDWIG VAN BEETHOVEN.....String Quartet in F major, Opus 59,
No. 1

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe—Allegro

ERNEST CHAUSSON.....Chanson Perpétuelle for Voice, Piano
and String Quartet, Opus 37

WOLFGANG AMADEUS MOZART....Symphonie Concertante in E flat
major, for Violin, Viola and
Chamber Orchestra

Allegro maestoso
Andante
Presto



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

FOURTEENTH STUDENTS' CONCERT

Tuesday Evening, February 19, 1929, at 8:30 o'clock

By Students of PROFESSOR AUER



JOHANNES BRAHMS..Sonata in A major, Opus 100, for Violin and Piano
Allegro amabile
Andante tranquillo
Allegretto grazioso (quasi andante)

OSKAR SHUMSKY (First two movements)

GEORGE PEPPER (Last movement)

*Sylvan Levin, Pianist

PETER I. TCHAIKOVSKY.....First Movement from Concerto in D major,
Opus 35

JOSEPH JOACHIM.....Romanze from Concerto in Ungarischer Weise,
Opus 11

OSKAR SHUMSKY

**Sara M. Newell at the Piano

LUDWIG SPOHR..... Concerto in A minor, Opus 47 (Gesangscene)
Allegro molto
Adagio—Andante
Allegro moderato

LUDWIG VAN BEETHOVEN.....Romance in F major, Opus 50

FRANÇOIS FRANCOEUR-KREISLER.....Siciliano and Rigaudon

GEORGE PEPPER

**Joseph Rubanoff at the Piano

*Student of Madame Vengerova in Piano and Mr. Kaufman in Accompanying

**Student of Mr. Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

FIFTEENTH STUDENTS' CONCERT

Thursday Afternoon, February 21, 1929, at 5:00 o'clock

By Students of MISS VAN EMDEN

*FLORENCE MORSEMAN at the Piano



FELIX MENDELSSOHN. "Ich wollt' meine Lieb' "
WOLFGANG AMADEUS MOZART. "Sull'aria" from "Le Nozze di Figaro" } Duets
ELEANOR LEWIS and FRANCES SHERIDAN

[illegible]

WOLFGANG AMADEUS MOZART. "Venite inginocchiatevi" from "Le Nozze di Figaro"
 OLD FRENCH..... "Je sais attacher des Rubans"
 JOSEPH MARX..... } Japanesischen Regenlied
 } Die Begegnung
 FRANCES SHERIDAN

ENGLISH FOLK SONG.....	The Sprig of Thyme
<i>(Arranged by Percy Grainger)</i>	
FRANZ SCHUBERT.....	Eifersucht und Stolz
GUSTAV MAHLER.....	Wer hat dies Liedlein erdacht?
HUGO WOLF.....	{ Das verlassene Mägdlein
	{ Er ist's
	ELEANOR LEWIS

JOHANNES BRAHMS.....	} Auf dem See } Vorschneller Schwur
ALEXANDRE GRETCHANINOV...	
SERGEI RACHMANINOV.....	"Il s'est tu, le charmant rossignol!"
MARY TURNER SALTER.....	In the Silence of Night
	The Cry of Rachel
	SELMA AMANSKY

*Student of MR. KAUFMAN in Accompanying.

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

SIXTEENTH STUDENTS' CONCERT

Thursday Evening, February 28, 1929, at 8:30 o'clock

TIBOR DE MACHULA, Violoncellist

Student of Mr. Salmond

* SYLVAN LEVIN at the Piano



I.

LUDWIG VAN BEETHOVEN..... Sonata in A major, Opus 69, for
Violoncello and Piano
Allegro ma non tanto
Scherzo—Allegro molto
Adagio cantabile—Allegro vivace

II.

JOHANN SEBASTIAN BACH..... Suite, No. 1, in G major
Prélude—Allemande—Courante
Sarabande—Minuetto 1 and 2—Gigue
For violoncello alone

III.

LÉON BOËLLMAN..... Variations Symphoniques, Opus 23

IV.

GABRIEL FAURÉ..... Élégie
CLAUDE DEBUSSY..... Minuet
DAVID POPPER..... Tarantelle

*Student of Madame Vengerova in Piano and Mr. Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929


SEVENTEENTH STUDENTS' CONCERT

Thursday Evening, March Fourteenth
at 8:30 o'clock

By Students of MR. CARLOS SALZEDO

Assisted by a Chamber Orchestra

Conducted by MR. SALZEDO



Programme

I.

CHARLES-MARIE WIDOR.....Chorale and Variations
(for Harp, with Piano accompaniment played by Carlos Salzedo)

FLORAINE STETLER

II.

JOHANN SEBASTIAN BACH.....Bourrée
1685-1750

KARL PHILIPP EMANUEL BACH.....Solfeggietto
1714-1788


JOSEF HAYDN.....Theme and Variations
1732-1809

JEAN-PHILIPPE RAMEAURigaudon
1683-1764

(for Harp alone)

(Transcribed from the originals by Carlos Salzedo)

REVA REATHA



Programme

III.

MAURICE RAVEL.....Introduction and Allegro
(for Harp, with accompaniment of String Quartet, Double Bass,
Flute and Clarinet)

VICTORIA MURDOCK, *Harpist*

Leonid Bolotine	} <i>Violins</i>	Leon Frengut, <i>Viola</i>
Paul Gershman		Tibor de Machula, <i>Violoncello</i>
Maurice Sharp, <i>Flute</i>		James Collis, <i>Clarinet</i>
Jack Posell, <i>Double Bass</i>		

IV.

CARLOS SALZEDO.....	} <i>Quietude</i> <i>Iridescence</i> <i>Introspection</i> <i>Whirlwind</i>
(for Harp alone)	
ALICE CHALIFOUX	

V.

CLAUDE DEBUSSY.....*Danses*

I. *Danse Sacrée*

II. *Danse Profane*

(for Harp, with accompaniment of String Orchestra)

EDNA PHILLIPS, *Harpist*

Leonid Bolotine	} <i>Violins</i>	Leon Frengut	} <i>Viola</i>
Carmela Ippolito		Sam Gruber	
Paul Gershman			
Jack Kash			
Tibor de Machula	} <i>Violoncelli</i>		
Frank Miller			
Jack Posell, <i>Double Bass</i>			



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

EIGHTEENTH STUDENTS' CONCERT

Wednesday Evening, March 20, 1929, at 8:30 o'clock

By Students of MR. SALMOND

*EARL FOX at the Piano



JOHANNES BRAHMS Sonata in F major, Opus 99, for Violon-
cello and Piano
Allegro vivace } First three
Adagio affettuoso } movements
Allegro passionata }

KATHERINE CONANT

JOHANN SEBASTIAN BACH *From Suite, No. 3, in C major, for Vio-*
loncello Unaccompanied
Prélude
Sarabande
Bourées 1 and 2

ORLANDO COLE

JEAN-BAPTISTE BRÉVAL Sonata in G major, for Violoncello, with
Piano Accompaniment
Allegro brillante
Adagio
Rondo

ADINE BAROZZI

ANTONIN DVORÁK Allegro from Concerto in B minor,
Opus 104

TIBOR DE MACHULA

*Student of MR. KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

NINETEENTH STUDENTS' CONCERT

Thursday Afternoon, March 21, 1929, at 3:00 o'clock

By Students of MR. BAILLY in Chamber Music



JOHANNES BRAHMS. Sextet in B flat major, Opus 18,
for 2 Violins, 2 Violas and
2 Violoncelli

Allegro ma non troppo
Andante, ma moderato
Scherzo—Allegro molto
Rondo—Poco allegretto e
grazioso

GAMA GILBERT { Violins
BENJAMIN SHARLIP {

ORLANDO COLE { Violoncelli
KATHERINE CONANT {

MAX ARONOFF { Violas
SHEPPARD LEHNHOFF {

ALEXANDRE GLAZOUNOV. Four Novellettes for String Quartet,
Opus 15

I. All' Ungherese
II. Interludium in modo antico
III. Orientale
IV. Alla Spagnuola

GAMA GILBERT { Violins
BENJAMIN SHARLIP {

SHEPPARD LEHNHOFF, Viola
ORLANDO COLE, Violoncello

ERNST VON DOHNÁNYI. Piano Quintet in E flat
Opus 26

Allegro non troppo
Intermezzo—Allegretto
Moderato

GAMA GILBERT { Violins
BENJAMIN SHARLIP {

JOSEPH LEVINE, Piano

SHEPPARD LEHNHOFF, Viola
ORLANDO COLE, Violoncello



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

TWENTIETH STUDENTS' CONCERT

Monday Evening, March 25, 1929, at 8:30 o'clock

By Students of MR. ZIMBALIST

*THEODORE SAIDENBERG at the Piano



VIVALDI-NACHÈZ Concerto in A minor

Allegro

Largo

Presto

CARMELA IPPOLITO

ALEXANDRE GLAZOUNOV Concerto in A minor, Opus 82

Moderato—Andante—Allegro

LOIS PUTLITZ

OTTORINO RESPIGHI Concerto Gregoriano

Andante tranquillo

Andante espressivo e sostenuto

Finale (Alleluja)

CARMELA IPPOLITO

CAMILLE SAINT-SAËNS Havanaise

SAINT-SAËNS-YSAÏE Valse-Caprice

LOIS PUTLITZ

*Student of MR. KAUFMAN in Accompanying



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-FIRST STUDENTS' CONCERT

Friday Evening, April 5, 1929, at 8:30 o'clock

By Students of MR. BAILLY in Chamber Music



JOSEF HAYDN.....String Quartet in D major, Opus 64, No. 5

Allegro moderato
Adagio cantabile
Minuetto—Allegretto
Finale—Vivace

LEONID BOLOTINE }
JACK KASH } *Violins*

LEON FRENGUT, *Viola*
FRANK MILLER, *Violoncello*

CARL NAVRÁTIL.....Piano Quintet in D major, Opus 16

Allegro moderato
Andante
Allegro molto
Allegro vivace

SONIA HODGE, *Piano*

JUDITH POSKA }
PAUL GERSHMAN } *Violins*

LEON FRENGUT, *Viola*
ADINE BAROZZI, *Violoncello*



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-SECOND STUDENTS' CONCERT

Monday Evening, April 8, 1929, at 8:30 o'clock

By Students of Madame Luboshutz

*JOSEPH RUBANOFF at the Piano

GEORGE FREDERIC HANDEL.....Sonata, No. 6, in E major

Adagio
Allegro
Largo
Allegro

ETHEL STARK

VIVALDI-NACHÈZ.....Concerto in A minor

Allegro
Largo
Presto

EVA STARK

GLAZOUNOV-ZIMBALISTGrand Adagio

ERNEST BLOCH“Nigun” from Suite—“Baal Shem”

HENRI WIENIAWSKI.....Saltarelle

ETHEL STARK

HENRI VIEUXTEMPS.....Concerto in A minor, Opus 37

Allegro non troppo
Adagio
Allegro con fuoco

ETHEL STARK

*Student of M^r. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

TWENTY-THIRD STUDENTS' CONCERT

Thursday Evening, April 11, 1929, at 8:30 o'clock

By Students of MR. BACHMANN



GEORGE FREDERIC HANDEL.....Sonata, No. 4, in D major

Adagio
Allegro
Larghetto
Allegro

JENŐ HUBAY.....First Movement from Concerto
Dramatique, Opus 21

LILY MATISON

*Florence Frantz at the Piano

LEO WEINER.....Sonata in F sharp minor, Opus 11

Allegro
Scherzo-Presto
Larghetto
Moderato

KARL GOLDMARK.....First Movement from Concerto in
A minor, Opus 28

HENRI WIENIAWSKI.....Souvenir de Moscou

LÁSZLÓ STEINHARDT

*Earl Fox at the Piano

*Student of MR. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

TWENTY-FOURTH STUDENTS' CONCERT

Monday Evening, April 15, 1929, at 8:30 o'clock

By Students of MR. BAILLY IN VIOLA

*SYLVAN LEVIN at the Piano



GEORGES ENESCO.....Concertstück
SHEPPARD LEHNHOFF

EUGÈNE d'ALBERT.....Concerto in C major, Opus 20, for
Violoncello
(Transcription for Viola)
LEON FRENGUT

ERNEST BLOCH.....Suite
Lento—Allegro—Moderato
Allegro ironico
Lento
Molto vivo
MAX ARONOFF

*Student of Mr. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-FIFTH STUDENTS' CONCERT

Thursday Afternoon, April 18, 1929, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



CARL NAVRÁTIL Piano Quintet in D major, Opus 16

Allegro moderato

Andante

Allegro molto

Allegro vivace

JUDITH POSKA

PAUL GERSHMAN

} Violins

LEON FRENGUT, Viola

ADINE BAROZZI, Violoncello

SONIA HODGE, Piano

FRANZ SCHUBERT Piano Quintet in A major, Opus 114

"Forellen" (The Trout)

Allegro vivace

Andante

Scherzo—Presto

Thema con variazioni (Trout)

Finale—Allegro giusto

HENRI TEMIANKA, Violin

MAX ARONOFF, Viola

TIBOR DE MACHULA, Violoncello

JACK POSELL, Double Bass

FLORENCE FRANTZ, Piano

ROBERT SCHUMANN Piano Quintet in E flat major, Opus 44

Allegro brillante

In modo d'una marcia (Un poco largamente)

Scherzo, molto vivace

Allegro ma non troppo

GAMA GILBERT

BENJAMIN SHARLIP

} Violins

SHEPPARD LEHNHOFF, Viola

ORLANDO COLE, Violoncello

JOSEPH LEVINE, Piano



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

TWENTY-SIXTH STUDENTS' CONCERT

Friday Evening, April 19, 1929, at 8:30 o'clock

By Students of MR. ZIMBALIST

*THEODORE SAIDENBERG at the Piano



KARL GOLDMARK.....Concerto in A minor, Opus 28

Allegro moderato

Andante

Moderato—Allegretto

LEONID BOLOTINE

EDOUARD LALO.....Symphonie Espagnole

PAUL GERSHMAN

PAGANINI-WILHELMJ.....Concerto in D major, Opus 6

(Cadenza by ÉMILE SAURET)

LEONID BOLOTINE

*Student of Mr. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-SEVENTH STUDENTS' CONCERT

Thursday Evening, April 25, 1929, at 8:30 o'clock

By Students of MISS VAN EMDEN

*FLORENCE MORSEMAN at the Piano



CHRISTOPH WILLIBALD GLUCK.....Wonnevoller Mai

ROBERT FRANZ.....Gute Nacht

FELIX MENDELSSOHN	} Neue Liebe Hexenlied

SELMA AMANSKY

FRANZ SCHUBERT.....Die Böse Farbe

WINTTER WATTS.....Pierrot

FRANK LA FORGE..... "How Much I Love You"

ELEANOR LEWIS

BENEDETTO MARCELLO..... "Il mio bel foco"

GIOVANNI PERGOLESI..... "Se tu m'amì"

GIOVANNI PAISIELLO "Chi vuol la zingarella"

PACELI DIAMOND

WOLFGANG AMADEUS MOZART.....An Chloë

BERGERETTES ("Venez, agréable printemps")

(Arranged by Wekerlin) } Menuet d'exaudet

ROBERT SCHUMANN.....Sandman

FRANCES SHERIDAN

CLAUDE DEBUSSY....."Air de Lia" from "L'Enfant Prodigue"

VICTOR STAUB (L'Heure Silencieuse)

VICTOR STAUB.....} L'Heure Délicieuse

PIETRO CIMARA.....Non più

EDWARD HORSMAN The Bird of the Wilderness

SELMA AMANSKY

*Student of MR. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-EIGHTH STUDENTS' CONCERT

Friday Evening, April 26, 1929, at 8:30 o'clock

By Students of MR. CONNELL

*FLORENCE FRANTZ }
*THEODORE WALSTRUM } at the Piano



GEORGE FREDERIC HANDEL.....*Duet for Bass-Baritone and Bass:*
"The Lord is a Man of War" from
"Israel in Egypt"

HENRY RHEIN and ALEXANDER ZLATOFF-MIRSKY

JOSEF HAYDN....."She Never Told Her Love"

ALEXANDRE GRETCHANINOV.....Over the Steppe

ALEXANDER ZLATOFF-MIRSKY, Bass

HUGO WOLF.....*Verborgenheit*

STANLEY MUSCHAMP....."Where go the Boats?"

KENNETH JOHNSON, Baritone

JOHANNES BRAHMS.....*Feldeinsamkeit*

ARTHUR SULLIVAN....."O Mistress Mine"

HENRY RHEIN, Bass-Baritone

FRÉDÉRIC CLAY....."I'll Sing Thee Songs of Araby"

GAETANO BRAGA....."Bella del tuo sorriso" from "La Reginella"

JOHN BAST, Tenor

CHARLES-FRANÇOIS GOUNOD....."Avant de quitter ces Lieux" from "Faust"

FRANZ SCHUBERT.....*Rastlose Liebe*

WALTER VASSAR, Baritone

ANDREA FALCONIERI.....Non più d'amore

ROBERT SCHUMANN.....Die alten bösen Lieder

ARTHUR HOLMGREN, Bass-Baritone

*Student of Mr. KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

TWENTY-NINTH STUDENTS' CONCERT

Thursday Evening, May 2, 1929, at 8:30 o'clock

By Students of MR. CONNELL

*FLORENCE FRANTZ } at the Piano
*THEODORE WALSTRUM }



FRANZ SCHUBERT	} Die Junge Nonne Huntsman, Rest
CAMILLE SAINT-SAËNS.....	
GEORG LIEBLING.....	} "Amour Viens Aider" from "Samson et Delila"

Du
ROSE BAMPTON, Contralto

GAETANO DONIZETTI.....	} "Una Furtiva Lagrima" from "L'Elisir d'Amore"
HUGO WOLF.....	
JOHANNES BRAHMS.....	} Fussreise Verrath

Röslein Dreie
DANIEL HEALY, Tenor

JOHANNES BRAHMS.....	Von Ewiger Liebe
OTTORINO RESPIGHI.....	Pioggia
MAX BRUCH.....	"Ave Maria" from "Cross of Fire"
RICHARD KOUNTZ.....	The Sleigh

FLORENCE IRONS, Soprano

GEORGE FREDERIC HANDEL.....	Care Selve
FRANZ SCHUBERT.....	Ungeud
FRIEDRICH VON FLTOW.....	"M'appari tutt'amor" from "Martha"
GIUSEPPE VERDI.....	"Questa O Quella" from "Rigoletto"

HERMAN GATTER, Tenor

GEORGES BIZET	} "Je dis, que rien ne m'épouvante" from "Carmen"
JOSEPH MARX.....	
PIETRO CIMARA	Und Gestern Hat Er Mir Rosen Gebracht
PIETRO ADOLFO TIRINDELLI.....	Non più Portami Via

HELEN JEPSON, Soprano

CHARLES FRANÇOIS GOUNOD.....	} "Vulcan's Song" from "Philemon and Baucis"
ROBERT SCHUMANN	
FRANZ SCHUBERT	Ich Grolle Nicht Wohin?
RICHARD WAGNER.....	} "Die Frist ist um" from "Der Fliegende Holländer"

CLARENCE REINERT, Bass-Baritone

*Student of Mr. KAUFMAN in Accompanying
The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTIETH STUDENTS' CONCERT

Friday Evening, May 3, 1929, at 8:30 o'clock

By Students of MADAME SEMBRICH



GEORGE FREDERIC HANDEL....."Bel piacer"
HUGO WOLF.....Verborgenheit
ANTON RUBINSTEIN....."Es blinkt der Thau"
CARL MARIA VON WEBER....."Leise, leise, fromme Weise" from "Der Freischütz"

MARGARET BIHARI

*THEODORE SAIDENBERG at the Piano

HENRI DUPARC.....Chanson Triste
VICTOR STAUB.....L'Heure délicieuse
PETER I. TSCHAIKOWSKY....."Toujours à toi"
FRÉDÉRIC CHOPIN.....Lithuanian Song
CHARLES-FRANÇOIS GOUNOD....."Juliet's Waltz Song" from "Romeo and Juliet"

EDNA HOCHSTETTER

*ELIZABETH WESTMORELAND at the Piano

PETER I. TSCHAIKOWSKY....."Pauline's Air" from "La Pique Dame"
ERNEST MORET....."Entends mon âme qui pleure"
GEORGES HUË....."Chanson d'amour et de souci"
CLAUDE DEBUSSY....."Air de Lia" from "L'Enfant Prodigue"
ABRAM CHASINS.....Dreams
LÉON MORET.....Pedro

JANE PICKENS

*SYLVAN LEVIN at the Piano

GIUSEPPE TORELLI....."Tu lo sai"
GEORGE FREDERIC HANDEL....."Amor Commanda"
GUSTAVE CHARPENTIER....."Depuis le jour" from "Louise"
ARTURO LUZZATTI....."L'Échelle d'amour"
RUGGIERO LEONCAVALLO....."Ballatella" from "Pagliacci"

CHARLOTTE SIMONS

*SYLVAN LEVIN at the Piano

ALESSANDRO SCARLATTI....."Qual farfaletta amante"
SALVATORE ROSA....."Star vicino al idol mio"
ROBERT SCHUMANN.....Auftrage
LEO DÉLIBES....."Bell Song" from "Lakme"

HENRIETTE HORLE

*SYLVAN LEVIN at the Piano

GEORGE FREDERIC HANDEL....."He Was Despised" from "The Messiah"
With organ accompaniment played by LAWRENCE APGAR
LUDWIG VAN BEETHOVEN....."In questa tomba oscura"
CAMILLE SAINT-SAËNS....."Mon coeur s'ouvre à ta voix" from "Samson et Delila"

FRANZ SCHUBERT.....} An die Musik
Der Tod und das Mädchen
RICHARD STRAUSS.....} Zueignung

JOSEPHINE JIRAK

*WILLIAM HARMS at the Piano

* Student of MR. KAUFMAN in Accompanying

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THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTY-FIRST STUDENTS' CONCERT

Saturday Afternoon, May 4, 1929, at 3:00 o'clock

By Students of MADAME SEMBRICH



- STEFANO DONAUDY....."O del mio amato ben"
FRANZ SCHUBERT { "Auf dem Wasser zu singen"
 "Liebe schwärmt auf allen Wegen"
 Lachen und Weinen
HENRY HADLEY....."My True Love Hath My Heart"
FRANCESCO VERACINI.....Pastorale

ERNESTINE EBERHARD

*THEODORE SAIDENBERG at the Piano

- STEFANO DONAUDY....."Spirate, pur spirate"
WOLFGANG AMADEUS MOZART....."Deh vieni, non tardar"
JOHANNES BRAHMS....."Des Liebsten Schwur"
OLD ENGLISH....."Have You Seen But a White Lily Grow"
JOHANN STRAUSS.....Tales of the Vienna Woods

NATALIE BODANSKAYA

*ELIZABETH WESTMORELAND at the Piano

- GIUSEPPI VERDI....."Ritorno vincitor" from "Aida"
PETER I. TSCHAIKOWSKY.....Warum?
STANISLAW MONIUSZKO.....The Spinning Song
 (Sung in Polish)
JOHANNES BRAHMS....."Meine Liebe ist grün"

GENIA WILKOMIRSKA

*SYLVAN LEVIN at the Piano



- PIETRO MASCAGNI.....Scene and Duet from "Cavalleria Rusti-
cana"

MARGARET BIHARI, *Soprano*
JANE PICKENS, *Mezzo-Soprano*

**FIORENZO TASSO, *Tenor*

*SYLVAN LEVIN at the Piano

- AMBROISE THOMAS.....Duet from "Hamlet"

CHARLOTTE SIMONS, *Soprano*
**CONRAD THIBAUT, *Baritone*

- FRIEDRICH VON FLOTOW....."Spinning Wheel Quartet" from "Martha"

HENRIETTE HORLE, *Soprano*
JANE PICKENS, *Mezzo-Soprano*

†ALBERT MAHLER, *Tenor*

**WILBUR EVANS, *Bass*

* Student of Mr. KAUFMAN in Accompanying

** Student of Mr. DE GOGORZA

† Student of Mr. CONNELL

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTY-SECOND STUDENTS' CONCERT

Tuesday Evening, May 14, 1929, at 8:30 o'clock

By Students of MR. DE GOGORZA

Accompaniments played by MISS HELEN WINSLOW and Students of
MR. KAUFMAN in Accompanying



- LUDWIG VAN BEETHOVEN....."In questa tomba oscura"
OLD ENGLISH....."The Pretty Creature"
Benjamin de Loache, *Baritone*
GEORGE FREDERIC HANDEL....."O Sleep, Why Dost Thou Leave Me?" from
"Semele"
WOLFGANG AMADEUS MOZART...."Il mio tesoro intanto" from "Don Giovanni"
Karl Aument, *Tenor*
JEAN-BAPTISTE DE LULLY....."Bois Épais"
RICHARD STRAUSS....."Die Nacht"
ÉMILE PALADILHE....."Air de Rysoor" from "Patrie"
Benjamin Groban, *Baritone*
GIUSEPPE VERDI.....Duet—"Solenne in quest' ora" from "La Forza
del Destino"
Fiorenzo Tasso, *Tenor*
Conrad Thibault, *Baritone*
GEORGE FREDERIC HANDEL....."O Ruddier Than the Cherry" from "Acis
and Galatea"
GEORGES BIZET....."Quand la Flamme" from "La Jolie Fille de
Perth"
Ralph Jusko, *Bass-Baritone*
GIUSEPPE TORELLI....."Tu lo sai"
FELIX FOURDRAIN....."Le Papillon"
EDWARD HORSMAN....."The Bird of the Wilderness"
RICHARD HAGEMAN....."Me Company Along"
Agnes Davis, *Soprano*
GIUSEPPE VERDI....."Per me Giunto" from "Don Carlos"
GABRIEL FAURÉ.....Les Berceaux
RICHARD STRAUSS.....Heimliche Aufforderung
EDWARD GERMAN....."Charming Chloe"
Conrad Thibault, *Baritone*
GIUSEPPE VERDI....."O tu che in seno agli' angeli" from "La
Forza del Destino"
Fiorenzo Tasso, *Tenor*
GEORGE FREDERIC HANDEL....."Ominous a Storm Upsurging" from
"Orlando"
NIKOLAI RIMSKY-KORSAKOV....."Chanson Varègue" from "Sadko"
MODEST P. MOUSSORGSKY....."Varlaám's Song" from "Boris Godounov"
Wilbur Evans, *Bass-Baritone*
GIUSEPPE VERDI.....Trio—"Te sol, te sol quest' anima" from
"Attila"
Agnes Davis, *Soprano*
Fiorenzo Tasso, *Tenor*
Conrad Thibault, *Baritone*



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

THIRTY-FOURTH STUDENTS' CONCERT

Thursday Evening, May 16, 1929, at 8:30 o'clock

By Students of MADAME LUBOSHUTZ

*JOSEPH RUBANOFF at the Piano



CHRISTIAN SINDING Suite in A minor, Opus 10

Presto
Adagio
Tempo giusto

CELIA GOMBERG

PETER I. TSCHAIKOWSKY..... Allegro moderato from Concerto in
D major, Opus 35

ROBERT GOMBERG

ERNEST VON DOHNÁNYI..... Rurallia Hungarica, Opus 32c

Presto
Andante, rubato, alla zingaresca
Molto vivace

HENRY SIEGL

MAX BRUCH..... Concerto in G minor, Opus 26

Prelude—Allegro moderato
Adagio
Finale—Allegro energico

CELIA GOMBERG

* Student of MR. KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

THIRTY-FIFTH STUDENTS' CONCERT

Monday Evening, May 20, 1929, at 8:30 o'clock

By Students of MR. SALZEDO

Concert of Music for Twelve Harps in Orchestral Formation

MARION BLANKENSHIP
WILLIAM CAMERON
ALICE CHALIFOUX
FLORA GREENWOOD

EMILY HEPLER
VICTORIA MURDOCK
RUTH PFOHL
EDNA PHILLIPS

REVA REATHA
FLORAINE STETLER
MARGARET STEVENS
MARION VAN LANINGHAM

Conducted by CARLOS SALZEDO



I.

JOHANN SEBASTIAN BACH.....Sixth French Suite

Allemande
Courante
Sarabande
Polonaise
Gavotte
Menuet
Bourrée

II.

CLAUDE DEBUSSY.....Clair de lune
ENRIQUE GRANADOS.....Spanish Dance, No. V.

III.

CARLOS SALZEDO.....Cinq petits préludes intimes
(1919)

*tenderly emoted
dreamingly
profoundly peaceful
in self-communion
procession-like*

IV.

CLAUDE DEBUSSY.....La Cathédrale engloutie

Lyon & Healy Harps

The Steinway is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTY-SIXTH STUDENTS' CONCERT

Wednesday Evening, May 22, 1929, at 8:30 o'clock

BENJAMIN GROBAN, *Baritone*

Student of MR. DE GOGORZA

* THEODORE SAIDENBERG at the Piano



I

JACOPO PERI "Invocazione di Orfeo" from "Euridice"
GEORGE FREDERIC HANDEL "Rend' il sereno al ciglio" from "Sosarme"
WOLFGANG AMADEUS MOZART... "Se vuol Ballare" from "Le Nozze di Figaro"

II

JOHANNES BRAHMS { "O, wüsst' ich doch den Weg zurück"
Die Mainacht
ROBERT SCHUMANN Wanderlied
HUGO WOLF Der Freund

III

AUGUSTA HOLMÈS L'Heure Pourpre
JOSEPH SZULC Dansons la Gigue
HECTOR BERLIOZ "Voici des Roses" { from "Damnation de
"Sérénade" } Faust"

IV

MANUEL DE FALLA { Asturiana
El Paño Moruno
Nana
Seguidilla Muricana

V

ROGER QUILTER { "Take, O Take Those Lips Away"
"Hey, Ho, the Wind and the Rain"
ROBERT C. CLARKE The Blind Ploughman
JOHN L. HATTON "Bid Me to Live"

* Student of MR. KAUFMAN in Accompanying

THE STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTY-SEVENTH STUDENTS' CONCERT

Thursday Evening, May 23, 1929, at 8:30 o'clock

By Organ Students of MR. FARNAM

Assisted by CHAMBER ORCHESTRA

LEONID BOLOTINE
PAUL GERSHMAN
JACK KASH
JAMES BLOOM

} Violins

LEON FRENGUT
SHEPPARD LEHNHOFF

} Viola

JACK POSELL, Double Bass

TIBOR DE MACHULA
FRANK MILLER

} Violoncelli

ERVIN SWENSON, Bassoon

ROBERT BLOOM
ROBERT HESTER

} Oboes

JOSEPH LEVINE, Piano

Conducted by SYLVAN LEVIN



CÉSAR FRANCK.....Grand Chœur et Fugue Finale from
"Grande Pièce Symphonique"

LOUIS VIERNE.....Scherzo from Second Symphony

ALEXANDER MCCURDY, JR.

LOUIS VIERNE.....Communion from "Messe Basse"

MARCEL DUPRÉ.....Toccata on the Gloria

HELEN M. HEWITT

JOHANN SEBASTIAN BACH....."Sleepers, Wake!" (Wachet auf)
Chorale Prelude in E flat

CHARLES-MARIE WIDOR.....Andante sostenuto and Fugue from
"Symphonie Gothique"

LAWRENCE APGAR

CHARLES-MARIE WIDOR.....Allegro vivace from Fifth Symphony

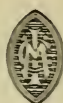
GEORGE FREDERIC HANDEL.....Concerto, No. 5, in F major, for Organ,
with accompaniment played by Cham-
ber Orchestra

Larghetto—Allegro
Alla Siciliana—Presto

ROBERT CATO

The Organ is an Aeolian

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season—1928-1929

THIRTY-EIGHTH STUDENTS' CONCERT

Friday Afternoon, May 24, 1929, at 4:30 o'clock

By Students of MR. BAILLY in Viola

* YVONNE KRINSKY at the Piano



AUGUSTE KIESGEN Concertino in D minor
(In one movement)

LEONARD MOGILL

LÉON FIRKET Concert Stück
Allegro moderato
Larghetto—Allegro moderato

SAM GRUBER

GEORGE FREDERIC HANDEL Concerto in B minor
Allegro moderato
Andante ma non troppo
Rondo—Allegro

PAUL FERGUSON

PAUL JUON Sonata, Opus 15, for Viola and Piano
Moderato
Adagio assai e molto cantabile
Allegro moderato

LOUIS WYNER

* Student of Mr. KAUFMAN in Accompanying

THE STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

CASIMIR HALL

Fifth Season — 1928-1929

THIRTY-NINTH STUDENTS' CONCERT

Monday Evening, May 27, 1929, at 8:30 o'clock

By Students of MR. BAILLY in Chamber Music



WOLFGANG AMADEUS MOZART. . . . String Quintet in C minor, Köchel

No. 406

Allegro

Andante

Menuetto in canone

Allegro

CARMELA IPPOLITO }

CELIA GOMBERG }

Violins

SAM GRUBER }

PAULL FERGUSON }

Violas

JOHN GRAY, Violoncello

LOUIS BOURGAULT-DUCOUDRAY. . . . Abergavenny; "Suite de thèmes populaires Gallois," for string quartet and flute

Moderato

Andantino con moto, tendrement

Allegro moderato (très décidé)

Lentissimo (mystérieux avec un sentiment profond)

Allegro ma non troppo

Moderato (un peu marqué et bien rythmé)

Modéré (énergique et martial)

PAUL GERSHMAN }

JOHN RICHARDSON }

Violins

MAX ARONOFF, Viola

TIBOR DE MACHULA, Violoncello

MAURICE SHARP, Flute

ERNEST BLOCH. String Quartet, (June, 1916)

Andante moderato

Allegro frenetico

Andante molto moderato (Pastorale)

Finale—Vivace

ISO BRISELLI }

ROBERT LEVINE }

Violins

SAM GRUBER, Viola

TIBOR DE MACHULA, Violoncello

THE PHILADELPHIA FORUM

PRESENTS

The Curtis Institute Orchestra

ARTUR RODZINSKI, *Conductor*

IN CONCERT

THE ACADEMY OF MUSIC

Monday Evening, December 17, at 8.30



PROGRAM :

Richard Wagner.....Prelude to "Die Meistersinger"

César Franck.....Symphony in D minor
Lento; allegro non troppo
Allegretto
Allegro non troppo

Eduard Lalo.....Concerto in D minor
for violoncello and orchestra
Prelude; lento; allegro maestoso
Intermezzo; andante con moto
Rondo; andante; allegro vivace

TIBOR DE MACHULA, *Violoncello Soloist*

Emmanuel Chabrier....."España" Rhapsody



THE CURTIS INSTITUTE of MUSIC

Fifth Season — 1928-1929


THE STUDENTS' ORCHESTRA


Conductor, ARTUR RODZINSKI

Soloist, TIBOR DE MACHULA, Violoncellist
(Artist-Student)

Sunday Evening, March Third
at 8:20 o'clock

THE ACADEMY OF MUSIC





The Curtis Institute Orchestra, composed of one hundred students, is augmented for this occasion by sixteen professionals, six of whom are faculty members in woodwind, brass and double bass.

****The Students' Orchestra also played this programme in Carnegie Hall,
New York City, on Friday Evening, March 8, 1929**

RICHARD WAGNERPrelude to "Die Meistersinger"

CÉSAR FRANCKSymphony in D minor
Lento—Allegro non troppo
Allegretto
Allegro non troppo

Intermission

EDOUARD LALOConcerto in D minor, for Violoncello
and Orchestra
Prelude: Lento—Allegro maestoso
Intermezzo: Andante con moto—
Allegro presto
Rondo: Andante—Allegro vivace



TIBOR DE MACHULA, *Violoncellist*

NICHOLAS RIMSKY-KORSAKOVLa grande Pâque Russe



The Curtis Institute Orchestra, composed of one hundred students, is augmented for this occasion by sixteen professionals, six of whom are faculty members in woodwind, brass and double bass.





Programme



RICHARD WAGNERPrelude to "Die Meistersinger"

CÉSAR FRANCKSymphony in D minor
Lento—Allegro non troppo
Allegretto
Allegro non troppo

Intermission

EDOUARD LALOConcerto in D minor, for Violoncello
and Orchestra
Prelude: Lento—Allegro maestoso
Intermezzo: Andante con moto—
Allegro presto
Rondo: Andante—Allegro vivace

TIBOR DE MACHULA, Violoncellist

NICHOLAS RIMSKY-KORSAKOVLa grande Pâque Russe



Student Personnel of The Curtis Institute Orchestra

First Violins

Jay Savitt, *Concertmaster*
Leonid Bolotine
Gabriel Braverman
Iso Briselli
Paul Gershman
Gama Gilbert
Max Goberman
Celia Gomberg
Carmela Ippolito
Sarah Kreindler
Anita Malkin
Lily Matison
Judith Poska
Lois Putlitz
Clara Reisenberg
John Richardson
Benjamin Sharlip
Henry Siegl
Ethel Stark
Ladislau Steinhardt
Frances Wiener

Second Violins

James Bloom
Fern Buckner
Abe Burg
Dino Cortese
Maurice Cramer
Max Epstein
Jane Foley
Marjorie Fulton
Robert Gomberg
Helene Hardsteen
Esther Hare
Marian Head
Jack Kash
Robert Levine
George Pepper
Ruth Persson
Abraham Robofsky
Eva Stark
James Vandersall
Louise Walker

Violas

Max Aronoff
Paul Fergusson
Leon Frengut

Violas (Continued)

Stellario Giacobbe
Sam Gruber
Margaret Hayes
Sheppard Lehnhoff
Aaron Molind
Leonard Mogill
Louis Wyner

Violoncellos

Adine Barozzi
Orlando Cole
Katherine Conant
Stephen Deak
Samuel Geschichter
John Gray
Tibor de Machula
Frank Miller
Florence Williams

Basses

Harold Garratt
Sigmund Hering
Jack Posell
Oscar Zimmerman

Harps

William Cameron
Emily Hepler
Edna Phillips
Floraine Stetler

Flutes

Robert Cray
Harry Hirsh
John Hreachtack
Maurice Sharp
Richard Townsend

Oboes

Robert Bloom
Robert Hester

Clarinets

James Collis
Vincent D'Iorio
Robert McGinnis
Felix Meyer

Bassoons

William Polisi
Frank Ruggieri
Ervin Swenson

Horns

Arthur Simmers
Robert Simmers
James Thurmond
Henry Whitehead

Trumpets

Charles Barnes
John Harmaala
Melvin Headman
Maxwell Marks

Trombones

Ralph Binz
Guy Boswell
John Coffey
Donald Reinhardt

Tympani

Frank Schwartz

Battery

Joseph Avery
Sylvan Levin
Joseph Levine
Joseph Rubanoff
Theodore Saidenberg



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

THE OPERA CLASS AND THE STUDENTS ORCHESTRA

IN

TIEFLAND

By EUGÈNE D'ALBERT

ARTUR RODZINSKI, *Conductor*

WILHELM VON WYMETAL, JR., *Stage Director*

DRESS REHEARSAL

Thursday Afternoon, May Ninth

at 2 o'clock

THE ACADEMY OF MUSIC

SYNOPSIS OF THE OPERA

By SAMUEL L. LACIAR

Tiefland is the seventh of the fifteen stage works of Eugène D'Albert. It had its first production in Prague in 1903 with only moderate success but after a thorough revision it was brought out in Hamburg and Berlin in 1907, having since become one of the most frequently produced operas in Germany. The first American production was by the Metropolitan Opera Company in November, 1908.

THE PROLOGUE—A rocky slope high in the Pyrenees before dawn. Pedro tells Nando he has prayed to God for a wife and of a wonderful dream in which his wish was to be fulfilled. He casts a stone, declaring that where it shall fall will be in the direction from which his bride will come. The stone nearly hits Sebastiano who enters with Tommaso and Marta. Marta demands of Sebastiano why she has been brought there and in the ensuing dialogue Sebastiano's plot is revealed. Years before, Marta has been brought to the Lowland by her vagabond stepfather to whom Sebastiano gave the mill in return for the girl. Sebastiano must now wed an heiress to pay his debts and he plans to marry Marta to Pedro but still maintain his relations with her. What these have been, every one in the Lowland knows except Pedro and Tommaso. Sebastiano reveals this plan to Marta who refuses even to look at Pedro, but Sebastiano tells Pedro that here is his future wife but that he must take charge of the mill in the Lowland to which Pedro gladly assents.

ACT I—The interior of the mill, at sunset the same day. Moruccio is at work when the women rush in demanding news of the forthcoming wedding of Marta and Pedro. Nuri, a young girl, tells them of Sebastiano's plot against Marta and Pedro. Marta enters and is hypocritically congratulated by the women, whereupon she orders them to leave. In the following scene Moruccio tells Tommaso the facts of the case; Pedro appears and cannot understand why the villagers make such sport of him. Sebastiano tells Marta that he does not intend to give her up, but that he will come to her room that very night and when she sees there a light which he will make, she will know it is he. Marta protests vainly. Tommaso accuses Sebastiano of treachery, which is denied by Sebastiano who dismisses Moruccio from his service. The last scene is between Marta and Pedro. She is indifferent and he tells her of his life in the hills and how he killed a huge wolf that was ravaging the flock. A light appears in Marta's room and is seen by Pedro as well as by her. She knows it is Sebastiano but she convinces Pedro that he must be mistaken. She now refuses either to go to her room or to accompany him, and sits in her chair, he sleeping at her feet.

ACT II—Dawn of the following morning. Nuri appears and Pedro tells her of the light in Marta's chamber. It is made clear by her jealousy of Nuri that Marta has begun to love Pedro. Pedro and Nuri leave together and Marta rushes from the mill, encountering Tommaso to whom she recounts the events of her life. Tommaso urges her to tell Pedro the whole truth which she finally consents to do. Pedro reappears and in a furious scene with the women, they defy Pedro to ask Marta why they laughed at him. Pedro tells Marta that he is going back to the mountains. Marta decides to go with him but, as they leave, Sebastiano and a crowd of men and women arrive. Sebastiano orders Marta to dance for him and an angry scene ensues as Pedro defies Sebastiano. Marta tells Pedro who it was that made the light in her room the previous night. In a fury, Pedro attempts to kill Sebastiano but the retainers drag him away. Tommaso tells Sebastiano that the father of his wealthy affianced will never give his consent to their wedding. Sebastiano says that he has the mill left and that he will run it with Marta who calls upon Pedro to help her. Pedro draws a knife but, upon Sebastiano's declaring that he is unarmed, throws it away. Sebastiano tries to get possession of the knife but Pedro strangles him to death. In the final scene, Pedro and Marta leave the Lowland forever.

TIEFLAND

(*The Lowland*)

A Music Drama in a Prologue and Two Acts

(In German)

CHARACTERS

Sebastiano, a rich land-owner (<i>Baritone</i>)	CONRAD THIBAUT		
Tommaso, the village elder (<i>Bass</i>)	RALPH JUSKO		
Moruccio, miller's man	} In Sebastiano's Service	(<i>Baritone</i>)	BENJAMIN GROBANI
Marta		(<i>Mezzo-Soprano</i>)	GENIA WILKOMIRSKA
Pepa		(<i>Soprano</i>)	SELMA AMANSKY
Antonia		(<i>Soprano</i>)	NATALIE BODANSKAYA
Rosalia		(<i>Alto</i>)	PACELI DIAMOND
Nuri		(<i>Soprano</i>)	ELEANOR LEWIS
Pedro, a shepherd		(<i>Tenor</i>)	ALBERT MAHLER
Nando, a shepherd	}	(<i>Tenor</i>)	DANIEL HEALY
Villagers (men and women) . .		Students of The Curtis Institute of Music	

SYNOPSIS OF SCENES

PROLOGUE—A rocky slope high in the Pyrenees. Just before dawn.

ACT I—Interior of the mill. Sunset of the same day.

ACT II—Same as Act I. Dawn of the following morning.

OTHER STUDENTS PARTICIPATING

CHORUS

Rose Bampton
Margaret Bihari
Illa Carettnay
Anna Mae Chandler
Agnes Davis
Carmina Garcia
Henriette Horle

Florence Irons
Helen Jepson
Josephine Jirak
Evelyn Rankin
Frances Sheridan
Margaret Sivel
John Bast

Emmert Colestock
Arthur Holmgren
Kenneth Johnson
Harry Rhein
Fiorenzo Tasso
Walter Vassar
Alexander Zlatoff-Mirsky

ORCHESTRA

First Violins

Jay Savitt
Iso Briselli
Paul Gershman
Gama Gilbert
Celia Gomberg
Carmela Ippolito
Anita Malkin
John Richardson
Benjamin Sharlip
Henry Siegl

Second Violins

James Bloom
Abe Burg
Robert Gomberg
Jack Kash
Robert Levine
George Pepper
Ruth Perssion
Louise Walker

Violas

Max Aronoff
Paull Ferguson
Leon Frengut
Stellario Giacobbe
Sam Gruber
Sheppard Lehnhoff
Leonard Mogill
Louis Wyner

Violoncellos

Orlando Cole
Katherine Conant
John Gray
Tibor de Machula
Frank Miller
Florence Williams

Basses

Sigmund Hering
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Oscar Zimmerman

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James Collis
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Felix Meyer

Bassoons

William Polisi
Frank Ruggieri
Ervin Swenson

Horns

Arthur Simmers
Robert Simmers
James Thurmond
Henry Whitehead

Trumpets

Charles Barnes
John Harmaala
Melvin Headman

Trombones

Ralph Binz
John Coffey
Donald Reinhardt

Harps

William Cameron
Edna Phillips

Tympani

Frank Schwartz

Battery

Joseph Avery
Joseph Levine
Joseph Rubanoff

Coaches: Sylvan Levin, Max Pons



THE CURTIS INSTITUTE of MUSIC

Fifth Season—1928-1929

THE OPERA CLASS AND THE STUDENTS ORCHESTRA

IN

TIEFLAND

By EUGÈNE D'ALBERT

ARTUR RODZINSKI, *Conductor*

WILHELM VON WYMETAL, JR., *Stage Director*

Sunday Evening, May Twelfth

at 8:15 o'clock

THE ACADEMY OF MUSIC

SYNOPSIS OF THE OPERA

By SAMUEL L. LACIAR

Tiefland is the seventh of the fifteen stage works of Eugène d'Albert. It had its first production in Prague in 1903 with only moderate success but after a thorough revision it was brought out in Hamburg and Berlin in 1907, having since become one of the most frequently produced operas in Germany. The first American production was by the Metropolitan Opera Company in November, 1908.

THE PROLOGUE—A rocky slope high in the Pyrenees before dawn. Pedro tells Nando he has prayed to God for a wife and of a wonderful dream in which his wish was to be fulfilled. He casts a stone, declaring that where it shall fall will be in the direction from which his bride will come. The stone nearly hits Sebastiano who enters with Tommaso and Marta. Marta demands of Sebastiano why she has been brought there and in the ensuing dialogue Sebastiano's plot is revealed. Years before, Marta has been brought to the Lowland by her vagabond stepfather to whom Sebastiano gave the mill in return for the girl. Sebastiano must now wed an heiress to pay his debts and he plans to marry Marta to Pedro but still maintain his relations with her. What these have been, every one in the Lowland knows except Pedro and Tommaso. Sebastiano reveals this plan to Marta who refuses even to look at Pedro, but Sebastiano tells Pedro that here is his future wife but that he must take charge of the mill in the Lowland to which Pedro gladly assents.

ACT I—The interior of the mill, at sunset the same day. Moruccio is at work when the women rush in demanding news of the forthcoming wedding of Marta and Pedro. Nuri, a young girl, tells them of Sebastiano's plot against Marta and Pedro. Marta enters and is hypocritically congratulated by the women, whereupon she orders them to leave. In the following scene Moruccio tells Tommaso the facts of the case; Pedro appears and cannot understand why the villagers make such sport of him. Sebastiano tells Marta that he does not intend to give her up, but that he will come to her room that very night and when she sees there a light which he will make, she will know it is he. Marta protests vainly. Tommaso accuses Sebastiano of treachery, which is denied by Sebastiano who dismisses Moruccio from his service. The last scene is between Marta and Pedro. She is indifferent and he tells her of his life in the hills and how he killed a huge wolf that was ravaging the flock. A light appears in Marta's room and is seen by Pedro as well as by her. She knows it is Sebastiano but she convinces Pedro that he must be mistaken. She now refuses either to go to her room or to accompany him, and sits in her chair, he sleeping at her feet.

ACT II—Dawn of the following morning. Nuri appears and Pedro tells her of the light in Marta's chamber. It is made clear by her jealousy of Nuri that Marta has begun to love Pedro. Pedro and Nuri leave together and Marta rushes from the mill, encountering Tommaso to whom she recounts the events of her life. Tommaso urges her to tell Pedro the whole truth which she finally consents to do. Pedro reappears and in a furious scene with the women, they defy Pedro to ask Marta why they laughed at him. Pedro tells Marta that he is going back to the mountains. Marta decides to go with him but, as they leave, Sebastiano and a crowd of men and women arrive. Sebastiano orders Marta to dance for him and an angry scene ensues as Pedro defies Sebastiano. Marta tells Pedro who it was that made the light in her room the previous night. In a fury, Pedro attempts to kill Sebastiano but the retainers drag him away. Tommaso tells Sebastiano that the father of his wealthy affianced will never give his consent to their wedding. Sebastiano says that he has the mill left and that he will run it with Marta who calls upon Pedro to help her. Pedro manages to return at the moment that Sebastiano is endeavoring to drag Marta away with him—he attacks Sebastiano barehanded and strangles him to death. Pedro cries out to the villagers to come in and see how he has vindicated his honor. In the final scene, Marta and Pedro leave the Lowland forever.

TIEFLAND

(*The Lowland*)

By EUGÈNE D'ALBERT

A Music Drama in a Prologue and Two Acts

(In German)

CHARACTERS

Sebastiano, a rich land-owner (<i>Baritone</i>)	CONRAD THIBAUT		
Tommaso, the village elder (<i>Bass</i>)	RALPH JUSKO		
Moruccio, miller's man	} In Sebastiano's Service	(<i>Baritone</i>)	BENJAMIN GROBANI
Marta		(<i>Soprano</i>)	GENIA WILKOMIRSKA
Pepa		(<i>Soprano</i>)	SELMA AMANSKY
Antonia		(<i>Soprano</i>)	NATALIE BODANSKAYA
Rosalia		(<i>Alto</i>)	PACELI DIAMOND
Nuri		(<i>Soprano</i>)	ELEANOR LEWIS
Pedro, a shepherd		(<i>Tenor</i>)	ALBERT MAHLER
Nando, a shepherd		(<i>Tenor</i>)	DANIEL HEALY
Villagers (men and women) . .	Students of The Curtis Institute of Music		

SYNOPSIS OF SCENES

PROLOGUE—A rocky slope high in the Pyrenees. Just before dawn.

ACT I—Interior of the mill. Sunset of the same day.

ACT II—Same as Act I. Dawn of the following morning.

OTHER STUDENTS PARTICIPATING

CHORUS

Rose Bampton
Margaret Bihari
Illa Carettnay
Anna Mae Chandler
Agnes Davis
Carmina Garcia
Henriette Horle

Florence Irons
Helen Jepson
Evelyn Rankin
Margaret Sivel
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Max Aronoff
Paul Fergusson
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Louis Wyner

Violoncellos

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Sigmund Hering
Jack Posell
Oscar Zimmerman

Flutes

John Hreachmack
Maurice Sharp
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Oboes

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Robert Hester

Clarinets

James Collis
Vincent D'Iorio
Robert McGinnis
Felix Meyer

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William Polisi
Frank Ruggieri
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Horns

Arthur Simmers
Robert Simmers
James Thurmond
Henry Whitehead

Trumpets

Charles Barnes
John Harmaala
Melvin Headman

Trombones

Ralph Binz
John Coffey
Donald Reinhardt

Harps

William Cameron
Edna Phillips

Tympani

Frank Schwartz

Battery

Joseph Avery
Joseph Levine
Joseph Rubanoff

Assistant Conductors, Sylvan Levin, Max Pons

Coach, Madame Ilse Reimesch

THE PENNSYLVANIA MUSEUM
AT FAIRMOUNT

A SERIES OF CONCERTS OF
CHAMBER MUSIC
1928-1929

Tendered by MRS. MARY LOUISE CURTIS BOK

Arranged and Directed by MR. LOUIS BAILLY

*Head of the Department of Chamber Music
The Curtis Institute of Music*

FIRST CONCERT

*Sunday Evening, November 18, 1928
at 8:15 o'clock*

Programme

- I. FRANZ SCHUBERT.....String Quintet in C major, Opus 163
Allegro ma non troppo
Adagio
Scherzo—Presto
Allegretto

HENRI TEMIANKA	} Violins	TIBOR DE MACHULA	} Violoncelli
JOHN RICHARDSON		DAVID FREED	
MAX ARONOFF, Viola			

(In commemoration of the one hundredth anniversary of the composer's death)

NOTE: Franz Peter Schubert (January 31, 1797—November 19, 1828) was the only one of the great composers, native to Vienna. Called by Liszt "the most poetic of all musicians," he was also the most prolific. At the age when Beethoven had composed one symphony, Schubert already had written ten, besides numerous other works. He essayed practically all forms of composition, but his songs, of which there are 603, chamber music, and symphonies are of unusual beauty. Gaiety, charm, melody, and at times the deepest tragedy, characterize his works.

Programme



- II. ERNEST CHAUSSON.....Concert in D major, Opus 21, for
Piano, Violin, and String Quartet
Décidé
Sicilienne
Grave
Finale (Très animé)

JEANNE BEHREND, *Piano*
GAMA GILBERT }
BENJAMIN SHARLIP } *Violins*

ISO BRISELLI, *Solo Violin*
SHEPPARD LEHNHOFF, *Viola*
ORLANDO COLE, *Violoncello*

NOTE: Ernest Chausson (born in Paris, 1855, died in Limay, 1899) was the most gifted, emotionally, of the pupils of César Franck, to whom he owed his sense of solid structure, simplicity and directness of expression. His "Poème" for violin and orchestra, the "Concert," and "Chanson Perpetuelle" hold a firm place in concert programs because of their highly emotional character and passionate expression, veiled with a certain air of melancholy peculiar to the composer. Chausson was among the first to introduce into music the impressionist style and by his untimely death, the new school of writing suffered the loss of a composer full of promise of greater things.

The next concert will be given on December 16, 1928

The piano is a STEINWAY

THE PENNSYLVANIA MUSEUM
AT FAIRMOUNT

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1928-1929

by ARTIST-STUDENTS
of
THE CURTIS INSTITUTE of MUSIC

*Arranged and Directed by Mr. Louis Bailly
Head of the Department of Chamber Music*

SECOND CONCERT

Sunday Evening, December 16, 1928
at 8:15 o'clock

SWASTIKA QUARTET

GAMA GILBERT	} Violins	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP		ORLANDO COLE, Violoncello

Assisted by JOSEPH LEVINE, Pianist

Programme



I. LUDWIG VAN BEETHOVEN . . . String Quartet in F minor, Opus 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serio
Larghetto—Allegretto agitato

NOTE: Ludwig van Beethoven (1770-1827) ranks among the immortal geniuses in musical composition. The greater part of his life was passed in Vienna where he was the admired favorite of the aristocratic musical circles. Erratic in his conduct, ungovernable in temper, almost totally deaf in the latter part of his life, he surrendered himself more and more to the contemplation of his inner life and of nature and its expression in his music. Nine great symphonies, an opera ("Fidelio"), songs, pianoforte sonatas, trios, and sixteen quartets are superb examples of his astounding creative powers. The quartets (1800-1826) may be considered as belonging to three periods of Beethoven's development. Of these, the first period is characterized by a close following of the acknowledged laws of quartet composition and the models of classical style such as the works of Mozart and Haydn. The second period is that in which as a mature man, conscious of his own power, he dares to express his own individuality, with increasing freedom from arbitrary rules, while in the third he transcends all rigid bonds of musical form, and attempts to express his intellectual and philosophical life and convictions through great originality in themes and an untrammelled inspiration in developing them in musical form.

The Quartet, Opus 95 (composed in 1810), belongs to the second period, but close examination shows already a strong tendency towards the freedom of Beethoven's last style. Strict forms of quartet writing are disregarded and the whole work is a dramatic expression of his inspiration. Thus the first movement may be likened to a thunder-storm; the second, more peaceful and a little sad, contains a freely-treated fugue, very characteristic of Beethoven's third style. The next movement follows without the conventional and usual pause, and expresses an awakening of dormant energy. This takes the place of the customary "Scherzo" movement, for while Beethoven employs the expected traditional 3-4 tempo, he uses neither the rhythm nor the form of the Scherzo. The fourth movement after a short and beautiful introduction, passes at once to the finale and indicates in its first bars the passionate character of the closing of the composition.

Programme

II. CHARLES T. GRIFFES.....Two Sketches for String Quartet, based on Indian Themes

I. Lento e mesto (Farewell
Song of the Chippewa
Indians)

II. Allegro giocoso

NOTE: Charles Tomlinson Griffes, American composer (1884-1920) in the meagre thirty-six years of his life made a decided impression by the individuality of his genius. After studying and teaching in Berlin, he returned to America and taught the elements of music in a boys' school near New York. His own compositions were produced in his brief hours of leisure. They comprise a work for orchestra, "The Pleasure Dome of Kubla Khan," a "Poem" for flute and orchestra, a piano concerto, songs and smaller pieces. His work gave promise that a real personality had appeared in American music, a promise unfortunately unfulfilled through his early death, attributed to overwork upon his last compositions. The "Indian Sketches" were first played by The Flonzaley Quartet at the MacDowell Club in New York City.

III. ROBERT SCHUMANN....Piano Quintet in E flat major, Opus 44

Allegro brillante

In modo d'una marcia (un poco
largamente)

Scherzo, molto vivace

Allegro ma non troppo

NOTE: Robert Schumann (1810-1856) was a contemporary of Mendelssohn, Berlioz and Wagner. He was one of the first to realize the true worth of the works of the all-but-forgotten Franz Schubert, and to hail the genius of the youthful Brahms. As a critic, by means of his marked literary gifts, he made a deep impression upon the musical taste of Europe, and by his amazing genius as a composer of great originality, poetic and imaginative power, he ranks among the leaders of the Romantic School.

Symphonies, choral works, piano pieces, chamber music, and songs display a genius unique in its independence of influence from other musical thought and expression. In his songs, the accompaniment is developed into an important and integral part of the dramatic whole, assuming an entirely new importance in its relation to the voice. A similar tendency is to be noted in the Piano Quintet, Opus 44, where the exquisite balance of the parts is a revelation of new effects in tone combination. This work, written in 1842 for his wife, Clara Schumann, one of the greatest of women pianists, holds today, as it did at its first performance, the rank of a masterpiece of musical art, by reason of its brilliant originality and its innate power which sweeps with increasing force from movement to movement to a climax which, lofty as it is, seems not to have exhausted the inspiration of the composer.

The next concert will be given on January 27, 1929

THE PENNSYLVANIA MUSEUM
AT FAIRMOUNT

1928-1929

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of
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*These Concerts Are Under the Direction of Mr. Louis Bailly
Head of the Department of Chamber Music*

THIRD CONCERT

Sunday Evening, January 27, 1929
at 8:15 o'clock

Programme

I. WOLFGANG AMADEUS MOZART.. Quartet in D minor, Köchel No. 421

Allegro moderato
Andante
Menuetto—Allegretto
Allegretto ma non troppo

Wolfgang Amadeus Mozart (born in Salzburg, 1756—died in Vienna, 1791) was one of the most instinctive musical geniuses of all time. His precocity was phenomenal, so that at five he was playing in public and composing, progressing so rapidly that at ten he was able to play at sight almost anything then written for clavier or violin and already composing for chorus and orchestra. Throughout his life in demand as a pianist and receiving admiration and applause for his compositions, he was, nevertheless, often in straightened circumstances because of a lack of shrewdness in business affairs. He died at the age of 35, involved in a tangle of sordid cares, and was buried in a common grave of the city's paupers in Vienna.

In spite of the brevity of his life, his achievements were colossal and his genius was the consummate flower of the classical period. He was one of the most accomplished keyboard performers of the time and was equally expert upon the violin and the viola (for which he had a special liking). His 600 works represent all forms of composition: operas, oratorios, cantatas, church music, orchestral works (including 49 symphonies and 25 concertos), chamber music (including 9 string quintets, 26 string quartets, 7 piano trios, 42 violin sonatas), and keyboard works (piano sonatas, organ sonatas, etc.).

The String Quartet in D minor is one of a set of six (composed in 1785) which he dedicated—as a friendship offering and in affectionate homage—to Haydn. This quartet was played at Mozart's own home in Vienna when Haydn and Mozart's father were guests there and Mozart dedicated the set to Haydn at this time, remarking that, "It was but his due, since from Haydn it was that I first learned to compose a quartet." It is a model of classical string quartet writing and contains some of Mozart's most skillful effects, certain of the harmonic and contrapuntal devices being extremely ingenious and original. The contrapuntal fullness of the Allegro, the serenity of the Andante, the elegance of the Menuetto and Trio (where the same theme is used as in the "Don Juan" ballet), the Finale in the form of Theme and Variations, where he gives free rein to his genial inspiration, these movements combine to make a gem among Mozart's string quartets. One can never praise enough the elegance of this composition, which is a magnificent expression of the 18th Century spirit.

Programme

II. JOHANNES BRAHMS..... Trio in C minor, Opus 101, for
Piano, Violin, and Violoncello

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

YVONNE KRINSKY, *Piano*

ISO BRISELLI, *Violin*

ORLANDO COLE, *Violoncello*

Johannes Brahms (born in Hamburg 1833—died in Vienna 1897) spent the greater part of his life in Vienna. His original genius and his unswerving devotion to his own personal ideals set him apart from the older school of composers, of which Beethoven was the consummation, as well as from the "Romanticists," led by Schumann, the dramatic ideas of Wagner, and the sensational descriptive school of Berlioz, Liszt, and other contemporaries. During his whole life Brahms was a storm center of criticism and discussion, but today a fuller appreciation of the nobility and majesty of his conceptions, and an understanding of his very original style have replaced the old hostility. Four great symphonies, many songs, choral works, chamber music in various forms, as well as numerous compositions for the pianoforte (for Brahms was in early life a professional pianist) are the fruit of incessant work during 64 years of his life.

Folksong was the inexhaustible spring from which he drew inspiration, developing and embellishing it with all the technical means of which he was a master, and colouring it with his own peculiar personal style.

The Trio, Opus 101, arrests attention at once by its broad melodic line and bold rhythm, and with unfailing interest progresses through the plaintive grace of the "Presto" and the lovely "Andante" to a vigorous and stirring "Finale." It is interesting to note that an earlier Trio in C major (Opus 87) was played by Brahms himself, with two friends at a Museum Chamber Music Concert in Berlin, December 20, 1882.

Programme

III. CAMILLE SAINT-SAËNS. . . . Septet in E flat major, Opus 65, for Piano, Trumpet and String Quintet

Préambule—Allegro moderato

Menuet—Tempo di minuetto moderato

Intermède—Andante

Gavotte et final—Allegro non troppo

SYLVAN LEVIN, *Piano*

GAMA GILBERT }
BENJAMIN SHARLIP } *Violins*
CHARLES BARNES, *Trumpet*

SHEPPARD LEHNHOFF, *Viola*
ORLANDO COLE, *Violoncello*
HAROLD GARRATT, *Double Bass*

Camille Saint-Saëns (born in Paris 1835—died in Algiers 1921) was a wonder child, appearing as pianist at the age of four and a half years. Born into a family of comparative wealth, social and artistic position, Saint-Saëns produced, during 86 years of an exceptionally active life, a great number of works of high artistic value, splendid classical and technical construction and direct emotional appeal to the public. He had a singular gift for friendship and counted Liszt, Rubinstein, Rossini, Wagner, Bizet, Gounod and Berlioz among his friends, while Fauré and Messager were among his pupils. It was through Bizet's success with "Carmen" that Saint-Saëns turned his attention towards writing for the stage. Of these works "Samson and Delila" (first produced by Liszt in Weimar) alone remains a favorite.

Originally organist at the Church of Madeleine in Paris, the great influence of Bach is evident in the magnificent construction of the "Symphonic Tone Poems," the "Symphony for Orchestra with Organ" in which Saint-Saëns reaches his greatest heights, as well as in numerous other works for orchestras, chorus, chamber music, voice, piano and organ.

The Septet (1881) was written for a fashionable musical society in Paris founded by Lemoine for the purpose of holding informal concerts, generally of Chamber Music, at stated intervals. The work is written in the form of the old "Suites," suggesting the style of the 18th Century. Owing to the fact that the society called itself "La Trompette" the composer took the very bold course of introducing the trumpet among the usual chamber music instruments. It may be of interest to add that it was also for the same society that Saint-Saëns composed his fantasy, "Carnival des Animaux" of which the familiar "Le Cygne" (The Swan) forms one part.

The next concert will be given on February 17, 1929

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FOURTH CONCERT

Sunday Evening, February 17, 1929

at 8:15 o'clock

CASIMIR QUARTET

HENRI TEMIANKA	}	Violins	MAX ARONOFF, Viola
JOHN RICHARDSON			JOHN GRAY, Violoncello
Assisted by			
HELEN JEPSON, Soprano			JEANNE BEHREND, Piano
and			

CHAMBER ORCHESTRA
Conducted by
SYLVAN LEVIN

Programme

I. LUDWIG VAN BEETHOVEN String Quartet in F major, Opus 59, Number 1

Allegro
Allegretto vivace e sempre
scherzando
Adagio molto e mesto
Thème russe—Allegro

NOTE: Ludwig van Beethoven (1770-1827) ranks among the immortal geniuses in musical composition. The greater part of his life was passed in Vienna where he was the admired favorite of the aristocratic musical circles. Erratic in his conduct, ungovernable in temper, almost totally deaf in the latter part of his life, he surrendered himself more and more to the contemplation of his inner life and of nature and its expression in his music. Nine great symphonies, an opera ("Fidelio"), songs, pianoforte sonatas, trios, and sixteen quartets are superb examples of his astounding creative powers. The quartets (1800-1826) may be considered as belonging to three periods of Beethoven's development. Of these, the first period is characterized by a close following of the acknowledged laws of quartet composition and the models of classical style such as the works of Mozart and Haydn. The second period is that in which as a mature man, conscious of his own power, he dares to express his own individuality, with increasing freedom from arbitrary rules, while in the third he transcends all rigid bonds of musical form, and attempts to express his intellectual and philosophical life and convictions through great originality in themes and an untrammelled inspiration in developing them in musical form.

The Quartet, Opus 59, Number 1, is the first of a group of three quartets of the beginning of Beethoven's second period. These are known as the "Rasumowsky" quartets, having been commissioned by the Russian Count of that name. Of these, the first in F major, "moves from a quiet consciousness of power to a fantastic and excited display of activity, thence to sorrowful plaints and finally to a sense of vigorous well-being." In these quartets, Beethoven has used Russian melodies, as in the cheerful rough humour of the finale of the Number 1. All three of the Rasumowsky quartets have a decided spiritual affinity—their closing movements strike the same note of victory and each marks an advance on the preceding. Exterior conflicts and interior problems are variously presented in the first two quartets, while in the third, the memory of these conflicts only remains in a finale of triumph. There is a real resemblance between the last of the three and the triumphal note of the Eighth Symphony. "This central idea of triumph strains the form of the string quartet to the uttermost and the result is a series of works of a majesty and expressive power such as no one before Beethoven had dreamed of obtaining from four string instruments."

Programme

II. ERNEST CHAUSSON.....Chanson Perpétuelle for Voice, Piano and String Quartet, Opus 37

NOTE: Ernest Chausson (born in Paris, 1855—died in Limay, 1899) was the most gifted, emotionally, of the pupils of César Franck, to whom he owed his sense of solid structure, simplicity and directness of expression. His "Poème" for violin and orchestra, and the "Concert" hold a firm place in concert programs because of their highly emotional character and passionate expression, veiled with a certain air of melancholy peculiar to the composer. Chausson was among the first to introduce into music the impressionist style, and by his untimely death the new school of writing suffered the loss of a composer full of promise of greater things.

The Chanson Perpétuelle is a striking realization, in musical form, of hopeless tragedy and is an example of the composer's emotional and dramatic capacity at its best.

III. WOLFGANG AMADEUS MOZART.....Symphonie Concertante in E flat major, for Violin, Viola and Chamber Or- chestra Allegro maestoso Andante Presto

HENRI TEMIANKA, Violin

MAX ARONOFF, Viola

LEONID BOLOTINE }
PAUL GERSHMAN } Violins
JAMES BLOOM }
JACK KASH }

KATHERINE CONANT }
FRANK MILLER } Violoncelli
HAROLD GARRATT }
JACK POSELL } Double Basses

LEON FRENGUT }
PAULL FERGUSON } Violas

HENRY WHITEHEAD }
ARTHUR SIMMERS } Horns

ROBERT BLOOM }
ROBERT HESTER } Oboes

Conducted by SYLVAN LEVIN

NOTE: Wolfgang Amadeus Mozart (born in Salzburg, 1756—died in Vienna, 1791) was one of the most instinctive musical geniuses of all time. His precocity was phenomenal, so that at five he was playing in public and composing, progressing so rapidly that at ten he was able to play at sight

(OVER)

Programme

almost anything then written for clavier or violin and already composing for chorus and orchestra. Throughout his life in demand as a pianist and receiving admiration and applause for his compositions, he was, nevertheless, often in straightened circumstances because of a lack of shrewdness in business affairs. He died at the age of 35, involved in a tangle of sordid cares, and was buried in a common grave of the city's paupers in Vienna.

In spite of the brevity of his life, his achievements were colossal and his genius was the consummate flower of the classical period. The "Double Concerto for Violin and Viola, with small orchestra," was composed in 1780; it is said that Mozart wrote this work in order to assist his old teacher, "Papa Haydn," who was ill and unable to fill a peremptory "command" by the Archbishop of Salzburg for two similar compositions. If so, it bears no traces of haste in construction and is additional evidence of the extraordinary capacity and fertility of musical ideas of the young composer. The whole, says Jahn, in his biography of Mozart, "is firmly knit together, all the modulations, little 'figures' and changes are skillfully introduced and used at exactly the correct points. The form of the three movements is conventional, but in order to allow the two solo instruments proper proportion for development, an enlarged frame-work was necessary, therefore Mozart made the tutti passages larger and more important, which necessitated a stronger participation of the orchestra when used in combination with solo instruments. On this account the whole composition has a more symphonic form, enhanced in an especially brilliant manner through the use of the solo parts. An old copy, with cadenzas in Mozart's own hand, was in the possession of Hofrath André in Offenbach. . . . In this autograph copy the viola part is written in D major and must be transposed one-half tone higher in order to get a higher quality and to facilitate playing."

The next concert will be given on March 24, 1929

The piano is a STEINWAY

THE PENNSYLVANIA MUSEUM
AT FAIRMOUNT

A SERIES OF CONCERTS OF
CHAMBER MUSIC

1928-1929

by ARTIST-STUDENTS
of
THE CURTIS INSTITUTE of MUSIC

Arranged and Directed by MR. LOUIS BAILLY
Head of the Department of Chamber Music

FIFTH CONCERT

Sunday Evening, March 24, 1929

at 8:15 o'clock

SWASTIKA QUARTET

GAMA GILBERT	{	Violins	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP			ORLANDO COLE, Violoncello

Assisted by

MAX ARONOFF, Viola	KATHERINE CONANT, Violoncello
JOSEPH LEVINE, Piano	

Programme

I. JOHANNES BRAHMS.....Sextet in B flat major, Opus
18, for 2 Violins, 2 Violas
and 2 Violoncelli

Allegro ma non troppo

Andante, ma moderato

Scherzo—Allegro molto

Rondo—Poco allegretto e
grazioso

NOTE: Johannes Brahms (born in Hamburg, 1833—died in Vienna, 1897) spent the greater part of his life in Vienna. His original genius and his unswerving devotion to his own personal ideals set him apart from the older school of composers, of which Beethoven was the consummation, as well as from the "Romanticists," led by Schumann, the dramatic ideas of Wagner, and the sensational descriptive school of Berlioz, Liszt, and other contemporaries. During his whole life Brahms was a storm center of criticism and discussion, but today a fuller appreciation of the nobility and majesty of his conceptions, and an understanding of his very original style have replaced the old hostility. Four great symphonies, many songs, choral works, chamber music in various forms, as well as numerous compositions for the pianoforte (for Brahms was in early life a professional pianist) are the fruit of incessant work during the 64 years of his life.

Folksong was the inexhaustible spring from which he drew inspiration, developing and embellishing it with all the technical means of which he was a master, and colouring it with his own peculiar personal style.

The Sextet, Opus 18, belongs to a period of three critical years in Brahms' artistic development, during which he passed from the "daemonic" fervor of his early works to a better and more forceful expression of his powers in relation to his own high classical ideals. This work must be classed with the greatest and most beautiful of all Brahms' compositions in a department of concerted chamber music peculiarly his own, in which Beethoven alone may be considered his rival. The whole spirit of this Sextet is that of exuberant youth expressed in free flowing inspiration issuing direct from the composer's soul. It stands in a class by itself owing to its richness and fullness of polyphonic effect, due in part to the composer's happy idea of adding to the quartet of strings one extra cello and viola.

Programme

II. ALEXANDER GLAZOUNOV.....Four Novellettes for String Quartet, Opus 15

- I. All' Ungherese
- II. Interludium in modo antico
- III. Orientale
- IV. Alla Spagnuola

NOTE: Alexander Constantinovich Glazounov (born in St. Petersburg, August 10, 1865) was the son of a well-known and ennobled head of a large book publishing house. His mother was a talented pianist, a pupil of Balakireff; consequently from birth, Glazounov enjoyed the advantage of a literary and musical environment. At fourteen he became a pupil of Rimsky-Korsakoff who gave his talented charge a thorough grounding in counterpoint and orchestration which have become outstanding features of the compositions of Glazounov. Fertile in ideas, keenly imaginative and not without a sense of humour, this composer has produced a great number of works, no less than eight symphonies, two symphonic pictures, suites, five string quartets, songs and numerous other compositions. His later works exhibit a technic of musical expression of greater clarity and less involved thought than the earlier ones, and range him more definitely with his compatriot, Tschaikowsky.

III. ERNST VON DOHNÁNYI.....Second Piano Quintet in E flat Opus 26

- Allegro non troppo
Intermezzo—Allegretto
Moderato

NOTE: Ernst von Dohnányi (born in Pressburg, Hungary, July 27, 1877) has made a permanent reputation for himself as a pianist and composer. From his first appearances in Europe and America (1899) his exceptional technic, beautiful tone and phrasing and intensely poetical nature have marked him as a musician of high rank. In 1919 he became Director of the Conservatory of Buda Pesth, the school where he was trained. Works for piano and chamber music were his first means of expression as a composer, but later, dramatic forms claimed his attention. In musical structure and counterpoint, Brahms has exerted a strong influence upon Dohnányi, while in melodic line and thought the influence of Weber is obvious. Dohnányi has not drawn as directly upon the folk songs of Hungary as have his compatriots, Bartók and Kodály, but his work gives expression to that Hungarian romanticism and spirit, which so largely influenced Slavonic nations and composers during the nineteenth century.

The sixth and last concert of this series will be given on April 21, 1929

THE PENNSYLVANIA MUSEUM
AT FAIRMOUNT

1928-1929

A SERIES OF CONCERTS OF
CHAMBER MUSIC

by ARTIST-STUDENTS

of

THE CURTIS INSTITUTE of MUSIC

These Concerts Are Under the Direction of Mr. Louis Bailly
Head of the Department of Chamber Music

SIXTH AND FINAL CONCERT

Sunday Evening, April 21, 1929

at 8:15 o'clock

Programme



I. CARL NAVRÁTIL.....Piano Quintet in D major, Opus 16

Allegro moderato

Andante

Allegro molto

Allegro vivace

JUDITH POSKA }
PAUL GERSHMAN } Violins

LEON FRENGUT, Viola
ADINE BAROZZI, Violoncello

SONIA HODGE, Piano

NOTE: Carl Navrátil (born in Prague, April 24, 1867) studied the violin under Ondříček and theory with Guido Adler. He has composed a considerable number of works, some of which are strongly original besides being interesting and of value. Among these are two operas: "Hermann" and "Salammbô," a symphony and symphonic poem, chamber music in various forms, songs and piano pieces. Navrátil has also written a Life of Smetana, the Bohemian composer.

This Quintet, introduced to this country by THE CURTIS INSTITUTE of MUSIC, has, so far as known, not been publicly played in America before. It shows the influence of Brahms and Tschaikowsky and has a typical Bohemian theme for the finale.

Programme

II. FRANZ SCHUBERT.....Piano Quintet in A major, Opus 114, "Forellen" (The Trout)

The sixth and last programme of this series of Chamber Music Concerts, to be given on April 21st, will contain one number to be chosen by the audience, from among the compositions played this season:

BEETHOVEN	String Quartet in F major, Opus 59, No. 1
BEETHOVEN	String Quartet in F minor, Opus 95
BRAHMS	Trio in C minor, Opus 101
CHAUSSON	Chanson Perpétuelle for Voice, Piano and String Quartet, Opus 37
CHAUSSON	Concert in D major, Opus 21, for Piano, Violin, and String Quartet
GRIFFES	Two Sketches for String Quartet, based on Indian themes
MOZART	String Quartet in D minor, Köchel 421
MOZART	Symphonie Concertante in E flat major, for Violin, Viola and Chamber Orchestra
SAINT-SAËNS	Septet, Opus 65
SCHUBERT	String Quintet, Opus 163
SCHUMANN	Piano Quintet in E flat major, Opus 44


Will you please indicate the composition which you would like to have repeated and hand this slip to an usher after the concert this evening, or mail it to The Curtis Institute of Music, Rittenhouse Square, Philadelphia, before March 28th?

(Composer's Name)


(Composition)

same with the flourish of the piano, the second part brings the same alternations, and the end fades away in the watery figure of the accompaniment.

In the Finale all this gaiety is crowned with an arrangement of merry dances which are a compromise between the Bohemian and Viennese mood.



Programme



- I. CARL NAVRÁTIL.....Piano Quintet in D major, Opus 16
Allegro moderato

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Programme

II. FRANZ SCHUBERT.....Piano Quintet in A major, Opus 114, "Forellen" (The Trout)

Allegro vivace

Andante

Scherzo—Presto

Thema con variazioni (Trout)

Finale—Allegro giusto

HENRI TEMIANKA, Violin

TIBOR DE MACHULA, Violoncello

MAX ARONOFF, Viola

JACK POSELL, Double Bass

FLORENCE FRANTZ, Piano

NOTE: Franz Peter Schubert (January 31, 1797—November 19, 1828) was the only one of the great composers, native to Vienna. Called by Liszt "the most poetic of all musicians," he was also the most prolific. At the age when Beethoven had composed one symphony, Schubert already had written ten, besides numerous other works. He essayed practically all forms of composition, but his songs, of which there are 603, chamber music, and symphonies are of unusual beauty. Gaiety, charm, melody, and at times the deepest tragedy characterize his works.

The Forellen Quintet owes its name to the fact that Schubert used the theme of his song "Die Forelle" ("The Trout") in the fourth movement. The rustic mood of this song tinges the atmosphere of the whole composition which was composed in the country and breathes forth the calm, gaiety and freshness of the country side which Schubert deeply loved. The first movement is simple, song-like and overspread with a delicate tracery of runs and ornamental figures. The second movement is full of melody with syncopated accents that are thoroughly Viennese and dance-like, leading, naturally, to the third movement in which a waltz characteristic of the city on the Blue Danube breathes throughout the Scherzo. It is now in the fourth, an inserted movement, for there are five movements, a most unusual number, in the whole quintet, that the Trout theme appears, a theme with which Schubert plays, as an angler may play with a wary trout, displaying all the inexhaustible fertility of invention, skill in handling a theme and wealth of variation characteristic of his genius.

The "Trout theme" is first announced by the four strings, while the piano is silent. Then the piano advances with a slightly ornamented variation of the theme, and the strings have the accompaniment. Now the violin shines out above the viola, which sustains the theme, seconded by the piano. Then the piano shines out above the basses of the strings, which have taken up the theme. A fever of variations soon takes hold of all five instruments as they transpose the theme to the minor and let it run away in a mighty sea of sounds. The strings, accompanied playfully by the piano, play a variation in freer form of the minor echoes of the main theme. Again there comes a return to the major key, the violin picks up the original theme, the piano running along with the same leaping flourish as in the song. The 'cello repeats the theme, the violin does the same with the flourish of the piano, the second part brings the same alternations, and the end fades away in the watery figure of the accompaniment.

In the Finale all this gaiety is crowned with an arrangement of merry dances which are a compromise between the Bohemian and Viennese mood.

Programme



III. ROBERT SCHUMANN Piano Quintet in E flat major, Opus 44

Allegro brillante

In modo d'una marcia (Un poco largamente)

Scherzo, molto vivace

Allegro ma non troppo

(Amongst all the works played this season, this composition received the largest number of requests for a second performance.)

GAMA GILBERT	}	Violins	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP			ORLANDO COLE, Violoncello
			JOSEPH LEVINE, Piano

NOTE: Robert Schumann (1810-1856) was a contemporary of Mendelssohn, Berlioz and Wagner. He was one of the first to realize the true worth of the works of the all-but-forgotten Franz Schubert, and to hail the genius of the youthful Brahms. As a critic, by means of his marked literary gifts, he made a deep impression upon the musical taste of Europe, and by his amazing genius as a composer of great originality, poetic and imaginative power, he ranks among the leaders of the Romantic School.

Symphonies, choral works, piano pieces, chamber music, and songs display a genius unique in its independence of influence from other musical thought and expression. In his songs, the accompaniment is developed into an important and integral part of the dramatic whole, assuming an entirely new importance in its relation to the voice. A similar tendency is to be noted in the Piano Quintet, Opus 44, where the exquisite balance of the parts is a revelation of new effects in tone combination. This work, written in 1842 for his wife, Clara Schumann, one of the greatest of women pianists, holds today, as it did at its first performance, the rank of a masterpiece of musical art, by reason of its brilliant originality and its innate power which sweeps with increasing force from movement to movement to a climax which, lofty as it is, seems not to have exhausted the inspiration of the composer.

STATE TEACHERS' COLLEGE

WEST CHESTER, PENNSYLVANIA

Thursday Evening, February 14, 1929, at 8:15 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

The Swastika Quartet

GAMA GILBERT	} Violins	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP		ORLANDO COLE, Violoncello

Assisted by

*JEANNE BEHREND, Piano

**ISO BRISELLI, Violin



PROGRAMME

WOLFGANG AMADEUS MOZART.....String Quartet in D minor, Köchel No. 421
Allegro moderato
Andante
Menuetto—Allegretto
Allegretto ma non troppo

Swastika Quartet

FELIX MENDELSSOHNRondo Capriccioso, Opus 14
FRÉDÉRIC CHOPIN.....} Nocturne in D flat major, Opus 27, No. 2
 } Waltz in A flat major, Opus 42
FRANZ LISZTHungarian Rhapsody, No. 12

Jeanne Behrend

ERNEST CHAUSSON.....Concert in D major, Opus 21, for Piano,
Violin and String Quartet
Décidé
Sicilienne
Grave
Finale (Très animé)

Swastika Quartet

Jeanne Behrend, Piano

Iso Briselli, Solo Violin

*Student of Mr. JOSEF HOFMANN

**Student of Professor LEOPOLD AUER

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

HIGHTSTOWN, NEW JERSEY

Thursday Evening, February 14, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*LUCIE STERN, Pianist

**JOSEPHINE IRAK, Contralto

† WILLIAM HARMS, Accompanist



PROGRAMME

- I. ROBERT SCHUMANN Symphonic Etudes
Miss Stern
- II. GEORGE FREDERIC HANDEL Largo
GIOVANNI LEGRENZI Che Fiero Costume
GIUSEPPE VERDI "O, Don Fatale" from "Don Carlo"
Miss Jirak
- III. FRÉDÉRIC CHOPIN { Waltz in E minor, Opus posthumous
Nocturne in F sharp major, Opus 15, No. 2
Polonaise in A flat major, Opus 53
Miss Stern
- IV. FRANZ SCHUBERT { Litanei
Der Doppelgänger
RICHARD STRAUSS Zueignung
JOHANNES BRAHMS { Sapphische Ode
Der Schmied
- S
- ALEXANDRE GRETCHANINOV Over the Steppe
PEARL CURRAN Dawn
ROBERT C. CLARKE The Blind Ploughman
OLD IRISH AIR Danny Boy
(Arranged by Weatherly)
Miss Jirak
- V. SERGE PROKOFIEFF Marche, Opus 12, No. 1
FRANZ LISZT Tarantelle from "Venezia e Napoli"
Miss Stern

*Student of Mr. JOSEF HOFMANN

**Student of Madame MARCELLA SEMBRICH

†Student of Mr. HARRY KAUFMAN in accompanying

BRYN MAWR COLLEGE

GOODHART HALL

BRYN MAWR, PENNSYLVANIA

Monday Evening, February 18, 1929, at 8:15 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

†The Swastika Quartet

GAMA GILBERT

BENJAMIN SHARLIP

} Violins

SHEPPARD LEHNHOFF, Viola

ORLANDO COLE, Violoncello

Assisted by

*JEANNE BEHREND, Piano

**ISO BRISELLI, Violin

††YVONNE KRINSKY, Accompanist



PROGRAMME

WOLFGANG AMADEUS MOZART..... String Quartet in D minor, Köchel No. 421

Allegro moderato

Andante

Menuetto—Allegretto

Allegretto ma non troppo

Swastika Quartet

LUDWIG VAN BEETHOVEN..... Romance in F major

PUGNANI-KREISLER..... Prelude and Allegro

Iso Briselli

FRÉDÉRIC CHOPIN..... { Etude in A flat major, Opus 25, No. 1
Waltz in A flat major, Opus 42

FRANZ LISZT..... Hungarian Rhapsody, No. 12

Jeanne Behrend

ERNEST CHAUSSON..... Concert in D major, Opus 21, for Piano,
Violin and String Quartet

Décidé

Sicilienne

Grave

Finale (Très animé)

Swastika Quartet

Jeanne Behrend, Piano

Iso Briselli, Solo Violin

*Student of Mr. JOSEF HOPMANN

**Student of Professor LEOPOLD AUER

†Students of Mr. BAILLY in Chamber Music

††Student of Mr. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

UNIVERSITY OF DELAWARE

WOLF HALL

NEWARK, DELAWARE

Monday Evening, February 18, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*HELEN JEPSON, Soprano

**TIBOR DE MACHULA, Violoncellist

†SYLVAN LEVIN at the Piano for Miss Jepson

†EARL FOX at the Piano for Mr. de Machula



PROGRAMME

I. EDOUARD LALO.....Concerto in D minor

Prelude: Lento—Allegro maestoso

Intermezzo: Andante con moto—Allegro presto

Rondo: Andante—Allegro vivace

Mr. de Machula

II. GIACOMO PUCCINI....."In Quelle Trine Morbide" from "Manon
Lescart"

FÉLIX FOURDRAIN.....Le Papillon

JOHANNES BRAHMS....."Röslein Dreie" from "Zigeunerlieder"

JOSEPH MARX.....Wie Einst

FRANCESCO CAVALLI.....Donzelle Fuggite

PIETRO TIRINDELLI.....Portami Via!

Miss Jepson

III. GABRIEL FAURÉ..... $\left. \begin{array}{l} \text{Elégie} \\ \text{Berceuse} \end{array} \right\}$

CLAUDE DEBUSSY.....Minuet

DAVID POPPER.....Tarantelle

Mr. de Machula

IV. SERGEI RACHMANINOV.....Soldier's Bride

ALEXANDRE GRETCHANINOV.....Nightingale and Rose

MODEST MOUSSORGSKY.....Parasha's Reverie and Dance

ALEXANDRE GRETCHANINOV.....Lullaby

SERGEI RACHMANINOV.....Floods of Spring

Miss Jepson

* Student of Mr. Horatio Connell

** Student of Mr. Felix Salmond

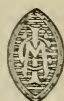
† Student of Mr. Harry Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

ORPHEUS MALE CHORUS

MOOSE AUDITORIUM
EASTON, PENNSYLVANIA

Thursday Evening, February 21, 1929, at 8:30 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*CONRAD THIBAUT, Baritone

**LOIS PUTLITZ, Violinist

†THEODORE SAIDENBERG, at the Piano



PROGRAMME

- I. CHRISTOPH WILLIBALD GLUCK..Recitative and Aria—"Diane Impitoyable"
from "Iphigénie en Aulide"

GIOVANNI BATTISTA MARTINIPlaisirs d'Amour

ANDREA FALCONIERINon Più d'Amore

Mr. Thibault

- II. CAMILLE SAINT-SAËNS.....Concerto in B minor, Opus 61

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso

Miss Putlitz

- III. JOHANNES BRAHMS.....Ständchen

RICHARD STRAUSS } Allerseelen
 } Heimliche Aufforderung



OLD ENGLISH.....The Happy Lover
(Arranged by H. Lane Wilson)

RICHARD HAGEMAN.....Grief

DEEMS TAYLORCaptain Stratton's Fancy

Mr. Thibault

- IV. WAGNER-WILHELMJPreislied from "Die Meistersinger"

ALBENIZ-KREISLERTango

MAURICE RAVEL.....Habañera

PABLO DE SARASATE.....Introduction et Tarantelle

Miss Putlitz

* Student of Mr. Emilio de Gogorza

** Student of Mr. Efrem Zimbalist

† Student of Mr. Harry Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

STATE TEACHERS' COLLEGE
THE AUDITORIUM
EAST STROUDSBURG, PENNSYLVANIA
Friday Evening, February 22, 1929, at 8:15 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*CONRAD THIBAUT, *Baritone*

**LOIS PUTLITZ, *Violinist*

†THEODORE SAIDENBERG, *at the Piano*

PROGRAMME

- I. CHRISTOPH WILLIBALD GLUCK... Recitative and Aria—"Diane Impitoyable"
from "Iphigénie en Aulide"
GIOVANNI BATTISTA MARTINI Plaisirs d'Amour
ANDREA FALCONIERI Non Più d'Amore
Mr. Thibault
- II. CAMILLE SAINT-SAËNS Concerto in B minor, Opus 61
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso
Miss Putlitz
- III. JOHANNES BRAHMS Ständchen
RICHARD STRAUSS { Allerseelen
Heimliche Aufforderung
- OLD ENGLISH The Happy Lover
(Arranged by H. Lane Wilson)
RICHARD HAGEMAN Grief
DEEMS TAYLOR Captain Stratton's Fancy
Mr. Thibault
- IV. WAGNER-WILHELMJ Preislied from "Die Meistersinger"
ALBENIZ-KREISLER Tango
MAURICE RAVEL Habañera
PABLO DE SARASATE Introduction et Tarantelle
Miss Putlitz

* Student of Mr. Emilio de Gogorza

** Student of Mr. Efrem Zimbalist

† Student of Mr. Harry Kaufman in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

THE HILL SCHOOL

POTTSTOWN, PENNSYLVANIA

Sunday Evening, February 24, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*THE SWASTIKA QUARTET

GAMA GILBERT	} Violins	SHEPPARD LEHNHOFF, Viola
BENJAMIN SHARLIP		ORLANDO COLE, Violoncello

Assisted by

**JOSEPH LEVINE, Pianist †HENRIETTA HORLE, Soprano

‡THEODORE WALSTRUM, Accompanist



PROGRAMME

- I. CHARLES T. GRIFFES.....Two Sketches for String Quartet, based on Indian Themes
I. Lento e mesto (Farewell Song of the Chipewewa Indians)
II. Allegro giocoso
Swastika Quartet
- II. FRÉDÉRIC CHOPINScherzo in C sharp minor, Opus 39
CLAUDE DEBUSSY.....Clair de Lune
MILY BALAKIREVIslamey
Mr. Levine
- III. EDVARD GRIEGSolveig's Song
JOHANNES BRAHMSStändchen
EVA DELL'ACQUA.....Villanelle
WERNER JOSTENThe Windflower
AMBROISE THOMAS "Je suis Titania" from "Mignon"
Miss Horle
- IV. ROBERT SCHUMANN Quintet in E flat major, Opus 44, for Piano and String Quartet
Allegro brillante
In modo d'una marcia (un poco largamente)
Scherzo, molto vivace
Allegro ma non troppo
Mr. Levine and the Swastika Quartet

*Students of Mr. BAILLY in Chamber Music

**Student of Mr. JOSEF HOFMANN

†Student of MADAME MARCELLA SEMBRICH

‡Student of Mr. HARRY KAUFMAN in Accompanying

The STEINWAY is the Official Piano of THE CURTIS INSTITUTE of MUSIC

UNIVERSITY OF DELAWARE
WOLF HALL
NEWARK, DELAWARE
Monday Evening, March 18, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC
ARTIST-STUDENTS

*CONRAD THIBAUT, Baritone
**LOIS PUTLITZ, Violinist
†THEODORE SAIDENBERG, at the Piano

PROGRAMME

- I. CHRISTOPH WILLIBALD GLUCK...Recitative and Aria—"Diane Impitoyable"
from "Iphigénie en Aulide"
GIOVANNI BATTISTA MARTINIPlaisirs d'Amour
ANDREA FALCONIERINon Più d'Amore
Mr. Thibault
- II. ALEXANDRE GLAZOUNOV.....Concerto in A minor, Opus 82
Miss Putlitz
- III. JOHANNES BRAHMS.....Ständchen
RICHARD STRAUSS } Allerseelen
 } Heimliche Aufforderung
- OLD ENGLISH..... } The Happy Lover
 } My Lovely Celia
(Arranged by H. Lane Wilson)
- KENNEDY RUSSELL.....Vale
DEEMS TAYLORCaptain Stratton's Fancy
Mr. Thibault
- IV. CAMILLE SAINT-SAËNS.....Havanaise
SAINT-SAËNS-YSAÏEValse Caprice
Miss Putlitz

* Student of Mr. Emilio de Gogorza
** Student of Mr. Efrem Zimbalist
† Student of Mr. Harry Kaufman in Accompanying

The STEINWAT is the official piano of THE CURTIS INSTITUTE of Music

STATE TEACHERS' COLLEGE

THE AUDITORIUM

EAST STROUDSBURG, PENNSYLVANIA

Thursday Evening, April 11, 1929, at 8:15 o'clock



THE CURTIS INSTITUTE OF MUSIC

ARTIST-STUDENTS

*JEANNE BEHREND, *Pianist*

**JOSEPHINE JIRAK, *Contralto*

†WILLIAM HARMS, *Accompanist*

PROGRAMME



- I. FRÉDÉRIC CHOPIN { Etudes: A flat major, Opus 25, No. 1
F major, Opus 25, No. 3
Waltz in A flat major, Opus 42
MISS BEHREND

- II. GEORGE FREDERIC HANDEL....Largo
GIOVANNI LEGRENZI.....Che Fiero Costume
CAMILLE SAINT-SAËNS....."Amour viens aider" from "Samson
and Delilah"
MISS JIRAK

- III. FELIX MENDELSSOHNRondo Capriccioso
MISS BEHREND

- IV. FRANZ SCHUBERT { Litanei
Der Doppelgänger
RICHARD STRAUSSZueignung
JOHANNES BRAHMS..... { Sapphische Ode
Der Schmied
MISS JIRAK

- V. SCHUBERT-LISZTHark! Hark! the Lark
FRANZ LISZTHungarian Rhapsody, No. 12
MISS BEHREND

- VI. ALEXANDRE GRETCHANINOV...Over the Steppe
PEARL CURRANDawn
ROBERT C. CLARKE.....The Blind Ploughman
OLD IRISH AIR.....Danny Boy
(Arranged by Weatherly)

MISS JIRAK

*Student of MR. JOSEF HOPMANN

**Student of MADAME MARCELLA SEMBRICH

†Student of MR. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

NEW CENTURY CLUB

CHESTER, PENNSYLVANIA

Tuesday Afternoon, April 16, 1929, at 2:30 o'clock



THE CURTIS INSTITUTE OF MUSIC

ARTIST-STUDENTS

*CONRAD THIBAUT, Baritone

**LOIS PUTLITZ, Violinist

†THEODORE SAIDENBERG, at the Piano

PROGRAMME



- I. OLD ENGLISH.....
(Arranged by H. Lane Wilson)
- { The Happy Lover
My Lovely Celia
The Pretty Creature
A Sailor Loved a Lass

MR. THIBAUT

- II. MAX BRUCH.....Concerto in G minor, Opus 26
Allegro moderato
Adagio
Allegro energico

MISS PUTLITZ

- III. JOHANNES BRAHMS.....
RICHARD STRAUSS.....
- { Ständchen
Die Mainacht
Heimliche Aufforderung

MR. THIBAUT

- IV. CAMILLE SAINT-SAËNS.....Havanaise
SAINT-SAËNS-YSAËE.....Valse-Caprice

MISS PUTLITZ

- V. ERNEST FARRAR.....Brittany
JOSEPHINE MCGILL.....Duna
DEEMS TAYLOR.....Captain Stratton's Fancy

MR. THIBAUT

*Student of Mr. EMILIO DE GOGORZA

**Student of Mr. EFREM ZIMBALIST

†Student of Mr. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

STATE TEACHERS' COLLEGE

WEST CHESTER, PENNSYLVANIA

Monday Evening, April 22nd, 1929, at 8:15 o'clock



THE CURTIS INSTITUTE OF MUSIC

ARTIST-STUDENTS

*CONRAD THIBAUT, *Baritone*

**LOIS PUTLITZ, *Violinist*

†THEODORE SAIDENBERG, *at the Piano*

PROGRAMME



- I. OLD ENGLISH.....
(Arranged by H. Lane Wilson)
- { The Happy Lover
My Lovely Celia
The Pretty Creature
A Sailor Loved a Lass

MR. THIBAUT

- II. MAX BRUCHConcerto in G minor, Opus 26
Allegro moderato
Adagio
Allegro energico

MISS PUTLITZ

- III. JOHANNES BRAHMS.....
RICHARD STRAUSS.....
- { Ständchen
Die Mainacht
Heimliche Aufforderung

MR. THIBAUT

- IV. CAMILLE SAINT-SAËNS.....Havanaise
SAINT-SAËNS-YSAËEValse-Caprice

MISS PUTLITZ

- V. ERNEST FARRARBrittany
JOSEPHINE MCGILLDuna
DEEMS TAYLOR.....Captain Stratton's Fancy

MR. THIBAUT

*Student of Mr. EMILIO DE GOGORZA

**Student of Mr. EPREM ZIMBALIST

†Student of Mr. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

THE WOMAN'S LEAGUE
THE MOUNT HOLLY OPERA HOUSE MOUNT HOLLY, NEW JERSEY
Thursday Afternoon, May 2, 1929, at 3.00 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*JOSEPHINE JIRAK, *Contralto*
**WILLIAM HARMS at the *Piano*
†EDNA PHILLIPS, *Harpist*
††THE SWASTIKA QUARTET

GAMA GILBERT	}	SHEPPARD LEHNHOFF, <i>Viola</i>	
BENJAMIN SHARLIP	} <i>Violins</i>	ORLANDO COLE, <i>Violoncello</i>	

PROGRAMME

- I. WOLFGANG AMADEUS MOZART. Quartet in D minor, Köchel No. 421
 Allegro moderato
 Andante
 Menuetto—Allegretto
 Allegretto ma non troppo
 The Swastika Quartet
- II. LUDWIG VAN BEETHOVEN. "In questa tomba oscura"
 GIOVANNI LEGRENZI. "Che Fiero Costume"
 CAMILLE SAINT-SAËNS. "Mon coeur s'ouvre à ta voix" from "Sam-
 son et Dalila"
 Miss Jirak
- III. JOHANN SEBASTIAN BACH. Bourrée
 KARL PHILIPP EMANUEL BACH. Solfeggietto
 JEAN PHILLIPE RAMEAU. Rigaudon
 Miss Phillips
- IV. OSTEN-SACKEN. Berceuse in B minor
 FELIX MENDELSSOHN. Scherzo from String Quartet, Opus 44,
 No. 2
 The Swastika Quartet
- V. FRANZ SCHUBERT. { An die Musik
 { Der Tod und das Mädchen
 { Der Doppelgänger
 RICHARD STRAUSS. Zueignung
 JOHANNES BRAHMS. Der Schmied
 Miss Jirak
- VI. CLAUDE DEBUSSY. La fille aux cheveux de lin
 CARLOS SALZEDO. Introspection
 MARCEL GRANDJANY. French Folksong
 Miss Phillips
- VII. ALEXANDRE GRETCHANINOV. Over the Steppe
 PEARL CURRAN. Dawn
 ROBERT C. CLARKE. The Blind Ploughman
 OLD IRISH AIR. Danny Boy
 (Arranged by Weatherly)
 Miss Jirak
- VIII. CHARLES T. GRIFFES. Two sketches for String Quartet,
 based on Indian Themes
 I. Lento e mesto (Farewell Song of the
 Chippewa Indians)
 II. Allegro Giocoso
 The Swastika Quartet

* Student of MADAME MARCELLA SEMBRICH
 ** Student of Mr. HARRY KAUFMAN in Accompanying
 † Student of Mr. CARLOS SALZEDO
 †† Students of Mr. LOUIS BAILLY in Chamber Music

UNIVERSITY OF DELAWARE

WOLF HALL
NEWARK, DELAWARE

Monday Evening, May 13, 1929, at 8.00 o'clock



THE CURTIS INSTITUTE of MUSIC ARTIST-STUDENTS

*LUCIE STERN, Pianist
**EDNA HOCHSTETTER, Lyric Soprano
†ELIZABETH WESTMORELAND at the Piano



PROGRAMME

- I. ROBERT SCHUMANNSymphonic Etudes
Miss Stern
- II. WOLFGANG AMADEUS MOZART."Quando Miro Quel Bel Ciglio"
GIACOMO PUCCINI "In Quelle Trine Morbide" from "Manon
Lescart"
STEFANO DONAUDY..... } "O del mio amato ben"
 } "Spirate pur, spirate"
Miss Hochstetter
- III. FRÉDÉRIC CHOPIN..... {Waltz in E minor, Opus posthumous
 } Nocturne in F sharp major, Opus 15, No. 2
 } Polonaise in A flat major, Opus 53
Miss Stern
- IV. JEAN BAPTISTE WECKERLIN...Bergère Légère
HENRI DUPARCChanson Triste
GEORGES BIZET.....Micaela's Aria from "Carmen"
PAUL VIDAL.....Ariette
Miss Hochstetter
- V. SERGE PROKOFIEFFMarche, Opus 12, No. 1
MAURICE MOSZKOWSKI.....Caprice Espagnol
Miss Stern
- VI. CAMPBELL-TIPTONA Spirit Flower
ROBERT BATTIN.....A Summer Afternoon
FRÉDÉRIC CHOPIN.....Lithuanian Song
HENRY HADLEY.....My True Love
Miss Hochstetter

* Student of MR. JOSEF HOFMANN

** Student of MADAME MARCELLA SEMBRICH

† Student of MR. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

THE HILL SCHOOL
POTTSTOWN, PENNSYLVANIA

Sunday Evening, May 19, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC

ARTIST-STUDENTS

*ISO BRISELLI, Violinist

**JANE PICKENS, Soprano

†THEODORE SAIDENBERG at the Piano



- I. ERNEST BLOCH....."Nigun" from Suite — "Baal Shem"
SCHUBERT-KREISLERBallet from "Rosamunde"
MR. BRISELLI
- II. PETER I. TSCHAIKOWSKY....."Nur wer die Sehnsucht kennt"
ROBERT SCHUMANN.....Widmung
EDVARD GRIEGAn das Vaterland
PETER I. TSCHAIKOWSKY....."L'Air de Pauline" from "La Pique Dame"
MISS PICKENS
- III. GLUCK-KREISLERMelodie
BEETHOVEN-KREISLERRondino
BRAHMS-JOACHIMHungarian Dance
MR. BRISELLI
- IV. GIACOMO MEYERBEER "Nobles Seigneurs" from "Les Huguenots"
CLAUDE DEBUSSY.....Beau Soir
GIULIA RECLIBergeret
LÉON MOREAUPedro
MISS PICKENS
- V. ANTONIN DVOŘÁKSlavic Dance
PUGNANI-KREISLERPraeludium und Allegro
MR. BRISELLI
- VI. RICHARD HAGEMAN "Do Not Go, My Love"
DAGMAR RYBNER.....Pierrot
MODESTE P. MOUSSORGSKY "Little Star So Bright"
IVOR NOVELLOLittle Damosel
MISS PICKENS

* Student of Mr. EFREM ZIMBALIST

** Student of MADAME MARCELLA SEMBRICH

† Student of Mr. HARRY KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

URSINUS COLLEGE
COLLEGEVILLE, PENNSYLVANIA

Monday Evening, May 20, 1929, at 8:00 o'clock



THE CURTIS INSTITUTE of MUSIC
ARTIST-STUDENTS

* EDNA HOCHSTETTER, *Lyric Soprano*

** ELIZABETH WESTMORELAND *at the Piano*

† JOSEPH LEVINE, *Pianist*

‡ THE SWASTIKA QUARTET

GAMA GILBERT }
BENJAMIN SHARLIP } *Violins*

SHEPPARD LEHNHOFF, *Viola*
ORLANDO COLE, *Violoncello*

PROGRAMME

- I. WOLFGANG AMADEUS MOZART... Quartet in D minor, Köchel, No. 421
Allegro moderato
Andante
Menuetto—Allegretto
Allegretto ma non troppo
The Swastika Quartet
- II. JOHANNES BRAHMS.....Two Rhapsodies
G minor
B minor
Joseph Levine
- III. JEAN BAPTISTE WECKERLIN.....Bergère Légère
HENRI DUPARC.....Chanson Triste
PAUL VIDAL.....Ariette
GEORGES BIZET.....Micaela's Aria from "Carmen"
Miss Hochstetter
- IV. CLAUDE DEBUSSY.....{Jardins sous la pluie
MILY BALAKIREV.....} Clair de Lune
Islamey
Mr. Levine
- V. CAMPBELL-TIPTONA Spirit Flower
HENRY HADLEY.....My True Love
FRÉDÉRIC CHOPIN.....Lithuanian Song
WINTTER WATTSJoy
Miss Hochstetter
- VI. CHARLES T. GRIFFES.....Two Sketches for String Quartet, based
on Indian Themes:
I. Lento e mesto (Farewell Song of
the Chippewa Indians)
II. Allegro giocoso
The Swastika Quartet

* Student of MADAME MARCELLA SEMBRICH

** Student of MR. HARRY KAUFMAN in Accompanying

† Student of MR. JOSEF HOPMANN

‡ Students of MR. LOUIS BAILLY in Chamber Music

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

The Town Hall

New York City

Wednesday Evening, January 16th at 8:30

The Swastika Quartet

Gama Gilbert) Violins	Sheppard Lehnhoff, Viola
Benjamin Sharlip		Orlando Cole, Violoncello

Assisted by

Jeanne Behrend, Piano	Iso Briselli, Solo Violin
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Programme

Ludwig van Beethoven . . . Quartet in F minor, Opus 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serio
Larghetto - Allegretto agitato

Ernest Chausson Concert in D major, Opus 21
for Piano, Violin and
String Quartet

Décidé
Sicilienne
Grave
Finale (Très animé)

(This programme was played as follows)

Ballroom of
The Mayflower Hotel
Washington, D. C.
Thursday afternoon, January 17th, at 3:30

and

The Music School of the Henry Street Settlement
The Playhouse
New York City
Sunday evening, January 20th, at 8:15

The Swastika Quartet
Gama Gilbert) Violins Sheppard Lehnhoff, Viola
Benjamin Sharlip) Orlando Cole, Violoncello

Ludwig van Beethoven Quartet in F minor, Opus 95
Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serio
Larghetto - Allegretto agitato

Charles T. Griffes Two Sketches for String
 Quartet, based on Indian
 Themes
I. Lento e mesto (Farewell Song of the
 Chippewa Indians)
II. Allegro giocoso

Wolfgang Amadeus Mozart . . . Quartet in D minor,
 Köchel No. 421
Allegro moderato
Andante
Menuetto - Allegretto
Allegretto ma non troppo

